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FRANK QUEEN, Editor and Proprietor. | NEW YORK, SATURDAY, JANUARY 22, 1881. | VOLUME XXVIII.—No. 44. Price Ten Cents.

THE MARTYRED FIREMAN.

WRITTEN FOR THE NEW YORK CLIPPER,
BY FRANK J. OTTARSON.

Fold gently o'er his silent breast
The honored badge he wore in death,
And reverent lay to peaceful rest—
With tearful eyes and bated breath—
The hero who nor shrunk nor quailed
When bravest hearts from terror failed,
When "Backward!" from the tottering wall—
"Back for your lives!" was cried by all.
But he nor feared, nor saw, nor heard,
He would not hear the backward word;
The path of duty lay before;
The fireman's badge he proudly wore
Would blush for shame if one should say
He shrank from danger. "Clear the way!"
Up to the front the hero came
To battle face to face with flame.
One thought he gave to hearts at home,
And eyes that laughed to see him come;
But "Duty, duty!" was the cry—
'Twas duty now to do or die.
He dashed the unbidden tear away,
And foremost led the dangerous fray;
The high wall tottered all aflame:
Then, like an avalanche, it came
Down thundering to the quaking ground,
And built the martyr's funeral mound.
A shriek of horror! Like a flash
To work his brave companions dash;
With blistering hands they tear the pile—
Their hushed hearts beating low the while—
And soon with streaming eyes they bear
The martyr to the cool night-air.
Too late! The fatal work is done!
His crown of fame is dearly won;
Crushed by the cruel wall he lies,
Stern duty's latest sacrifice.

The victim of the battle's strife
Lives in our hearts a second life;
But who the unarmed hero knows,
Who, like this fireman, graveward goes
Contented, in a peaceful sphere—
To live without reproach or fear,
To do all that becomes a man,
And fill the grand though humble plan
By Heaven ordained? Shall we forget
The hero whose bruised body yet
Seems quick with life? Let banners wave
O'er martyrs in a warrior's grave;
Here needs no muffled drum nor crape;
Our very hearts to-day we drape
With sorrow, and sit down to mourn
The hero who will ne'er return.
Lay him to rest; his work is o'er;
Nor sins nor sorrows vex him more;
He filled the Maker's grandest plan,
And when he died he died for man.

ONE NIGHT'S CRIME;

OR,

A FATAL PASSION.

(LA FILLE MAUDITE.)

ADAPTED FROM THE FRENCH OF EMILE RICHEBOURG, FOR THE NEW YORK CLIPPER,

BY DUDLEY WINTHROP MOORE.

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PART THE SECOND.—OLD MARDOCHE.

CHAPTER XVI.—CONTINUED.

"Well, now," resumed Pierre Rouvenat, in a firm voice, placing his hand upon Edmund's shoulder, "you see the situation; what are you going to do?"

"Ah! I don't know!" cried the young man, turning pale, and raising his head suddenly. "I haven't an idea left," he continued in a broken voice; "I suffer cruelly—everything is giving 'way about me. Oh! the old beggar was right. I hoped—fool! have outcasts a right to hope? I called her the Fairy of Hope—derision! Mlle. Blanche Meltier is an only daughter, and her father is rich. I was so bold as to believe that I could render myself worthy of her. What audacity! Go on, monsieur; finish your annihilation of me. Man cannot struggle against his destiny."

Unprepared to witness such discouragement, Rouvenat looked at the unhappy young man with deep compassion.

"Oh," resumed Edmund bitterly, "you need not tell me why you advise me to forget Mlle. Blanche; I understand it, I guess it."

"Young man," said Rouvenat coldly, "you might imagine everything without discovering the truth."

"Mons. Meltier wishes a brilliant marriage for his daughter; he will give her hand to none but a rich man."

"You are altogether mistaken. See here, I don't mind telling it to *you*—it is a proof of my sympathy for you. Blanche was betrothed before she was six years old. There, I can tell you no more."

"What! that is the reason?"

"That, and none other. No power in the world could change what has been determined."

"Yet, permit me to tell you, monsieur, that a child cannot bind itself. Mlle. Blanche may disagree with your plans. What if she loved a man other than the one her father and you have thought fit to choose for her?"

"Oh, then, it would be a great misfortune."

"A great misfortune?"

"Yes."

"So, whoever else should be fortunate enough to be loved by Mlle. Blanche would be rejected?"

"Yes, like yourself, like all who have already asked for her in marriage."

Edmund looked wildly at the old man. He was stupefied.

"And you say that you love her?" he exclaimed.

"I know very well that you cannot understand it," returned Rouvenat, with a strange smile; "but I cannot explain it to you; the secret is mine, and I shall keep it. Blanche's heart is and must remain free for some time to come. Now, supposing she already feels some sympathy with you, the impression made on her cannot be very deep; it will soon wear off. You do not wish to make her unhappy, do you?"

"You ask *me* that!" cried the young man—"me, who would sacrifice my life for her?"

"Very well, in the name of Blanche's happiness, which both of us desire, in the name of your affection for her, in the name of your honor and o :all that is dear to you, you must go away, never to show yourself on the Seuillon lands again.—Blanche must never see you again nor hear your name spoken—never?"

The young man gave a heart-rending groan.

"I do not know who you are, nor do I want to know," continued the old man; "but you might be the son of a millionaire, of a marquis, or of a prince; it would be the same thing. As I said just now, you cannot become Blanche's husband."

Edmund's despondency was pitiable to behold.

"I appeal to your heart, to your generosity, to every good sentiment within you," pursued the old man in a supplicating voice. "The repose of an innocent child is in question, of one who is still ignorant of the things of life. Ah! you would not compromise her future or destroy her happiness; that would be a terrible wrong, and you are not wicked—no, you are not. You are moved; I see the tears in your eyes. It seems to me I am going to weep, too. What a queer feeling I have! You may believe what I tell you—if it were possible, and if Blanche loved you, I should say to you: 'Come, you shall marry her.' But it cannot be. You will go away, won't you? You won't try to see her again? Have I your promise?"

"I shall depart," replied Edmund, with another painful groan.

"Oh! I judged you well," said Rouvenat, taking both his hands; "you have a great and noble heart!"

"Farewell, monsieur, farewell," said the young man in a voice almost inaudible.

He glanced about him disconsolately; then moved off rapidly.

"Another unhappy being on earth," murmured Pierre sadly.

Blanche had been betrothed before she was six years old! What idea was running in Rouvenat's head?

CHAPTER XVII.

A VISIT TO MARDOCHE—HOPE RETURNS.

Poor Edmund had just received a blow as terrible as it was unexpected. Again he was wrapped in darkness. It appeared to him every moment as if the ground were about to sink beneath his feet and drag him down, down a giddy, fathomless gulf.

After reeling on for a few minutes, he left the highway suddenly and started across the fields. Where was he going? He knew not. It was all one to him. Death in his heart, his brain delirious, he began to run like a madman, leaping ditches, springing over hedges; no obstacle, it seemed, was able to check his unrestrained career. He rushed on and on, as if pursued by a troop of invisible demons. His poor brain was on fire, confusion reigned there, and horrible grief continued to gnaw at his heart.

The stroke of one bell, then of another, reached him. They were ringing midday at Fremicourt and Civry. He found himself almost at the top of the hill facing Seuillon. He stopped, and for a moment his eyes wandered over the green valley. He saw the willows and the tall poplars that line the river; then, behind this curtain of verdure, the white gable-ends and red roofs of the farm-buildings.

"All is over. I shall never see her again!" he moaned presently. "Blanche, Blanche, farewell!"

He strode on. To his right stretched the Suerre woods, and before him rose imposingly in their savage aspect the grayish masses of immense rocks piled upon one another; here and there, growing on them, it is a mystery how, could be seen a stunted shrub or a tuft of brambles. These gigantic rocks, enormous stones of odd shapes, creviced, pointed, serrated, frowning, resembled the dismal walls of a mediæval fortress with their turrets, spires, loopholes and battlements. Edmund's eye measured the height of the stone colossus, which, standing since the creation, and sure of its eternity, seemed to cast at man a perpetual defiance. Something irresistible attracted the young man in that direction. He went thither. He sought solitude. All that was gloomy and wild pleased him now. He soon reached the base of the rocks.

"Hallo! good-day, monsieur; how are you?" said a voice suddenly behind him.

Edmund started, and, turning quickly, recognized the old mendicant.

Mardoche, seated upon a stone in the sun, with another stone serving him for a table, was partaking of a modest meal.

"You look amazed," continued the old man. "Ah! you didn't know you were so near my home."

"What do you mean?" queried Edmund, opening his eyes wide.

"Why, that this is my home."

The young man looked about him.

"I see no house," said he.

"But you see this stone mountain," said Mardoche, smiling; "it's my castle. Finding it abandoned to the owls, lizards and adders, I took possession of it. See there that large cleft; it's the entrance of the gallery that leads to my apartment."

"What! you lodge among those rocks?"

"Aye, and I find them very comfortable quarters," replied the old man. "I am as free there as the birds, and need not fear the storms. Besides a grand view, I have the woods before my door—my park, where I delight in strolling daily. I have always loved the woods; they are so silent, cool and shady, and you can dream there at your ease. Look you, as old as I am, there are times when I still feel the need of dreams to cheer me up. The good folks at Seuillon offered me a little room in the shepherd's cot. I accepted it so as not to vex Mlle. Blanche; but, though I have my bed there and means of entering the house at no matter what hour of the day or night, since I have a key, I seldom sleep there; I am more at home here. Some say, in speaking of me: 'He's an old fool.' Well, perhaps they are right."

"Now, young man, let's talk about yourself. You don't mind a poor old man like me being familiar with you, do you? No, I know you don't; you have too kind a heart. Well, have you thought over what I said to you yesterday at Fremicourt? You may believe me, friend, to think of Mlle. Blanche with the hope of marrying her would be folly on your part."

"Alas! I know it too well now," said Edmund dolefully.

"You haven't been to Seuillon?" exclaimed Mardoche, springing to his feet.

"No; but I met Mlle. Blanche on the river's bank."

And, throwing aside all restraint, Edmund proceeded to acquaint the old man with what had happened shortly before. Mardoche listened attentively without interrupting, and when the narrator finally touched on the point of Blanche's early betrothal he raised his hand to his forehead, shut his eyes, and appeared to reflect deeply. But a moment later he shook his head, murmuring:

"I don't understand." Then, when Edmund had finished: "You promised Rouvenat not to see his goddaughter again," he said. "What are you going to do?"

"Depart."

"You don't belong to this section?"

"No; and I have no acquaintances here."

"All the better for you, since you have determined to leave. But where are you going?"

"I do not know; wherever my ill luck takes me. Life can be nothing to me henceforth; the future horrifies me, and ——"

"How old are you?" broke in Mardoche, seizing his arm.

"I could not say exactly; nineteen or twenty."

"And you dare to talk like that," continued the old man in a tone half affectionate, half severe. "Young man, you are crazy! crazy!"

"No, I am desperate."

Mardoche shrugged his shoulders.

"Before complaining," said he, "wait till you have suffered."

"But what would you have me become?" cried the unhappy youth in a distressed voice.

"A man!" returned Mardoche coldly.

Unable to endure the mendicant's penetrating gaze, Edmund lowered his eyes.

"Have you a fortune?" questioned the former.

"No."

"Then you have an occupation?"

"Nor that, either."

"Yet you thought of marrying Blanche Meltier!" said Mardoche, half angrily.

"Do not judge me without hearing me. I should have striven to render myself worthy of that happiness. I studied very diligently while in Paris; in three years I could have become a barrister, a physician, or an engineer. In place of a fortune I could have offered Mlle. Meltier a profession, an honorable position."

"Yes; I understand. Very well, my young friend, your path is all traced out. Take courage, return to Paris, and set boldly to work."

Edmund shook his head with a mournful air, and smiled bitterly.

"Life is not always easy, young man," resumed Mardoche, after a short silence; "it has its sorrows and tears for all; there are more cloudy days than sunny ones. Do you imagine that you alone are torn by the thorns that shoot forth everywhere? The rich and powerful, like the very poorest and humblest, have their heartaches, torments, and miseries. Believe me, life is a constant strife; happiness is oftentimes dearly bought, and one must suffer—yes, suffer a great deal—to have a right to repose. To push one's way through obstacles, to struggle, struggle without intermission—that's every man's lot. It is the strong, the courageous, it is those who have faith, who reach the goal. To them the triumph; they have fought, they merit it. You are young, intelligent, and full of the future; and yet you complain and despair! That is neither being strong and courageous nor having faith. Young man, you must have faith. Do you hear? You must have faith!"

"In what?" sighed Edmund.

"In God and your youth," replied Mardoche solemnly. "Ah! you think yourself very unhappy," he went on, shaking his head. "Do but look about you carefully at every step, and you will see unhappiness of a far different nature from yours. Look a little below you—at me. I have grown philosophical; yet I know neither how to read nor write; but, accustomed to be alone with my thoughts in contemplation before the infinite creation, I felt that nature—a book open to every mortal—contained all the great truths. I studied that marvelous book, and now my heart and soul are filled with its teachings. A frightful misfortune had smitten me; albeit, with my trust in God, the wound healed little by little, and I succeeded in consoling myself."

"Then you have been very, very unhappy, Mardoche?" said Edmund compassionately.

"More so than you will ever be," replied the old man slowly. "But you are in question now, and not I, whose days must soon end. I should like to see you become sensible again to hope; and I alluded to my past misfortunes merely to make you fully understand that every human being has his cross to bear, and that, to have a right to repose, to happiness, as I remarked a moment ago, he must have suffered a great deal. What is your name?"

"Edmund."

"Edmund, Edmund," repeated Mardoche pensively.

He had never forgotten that name, and even at that moment what horrible reminiscences it called up!

"Edmund is your Christian name," he resumed; "it was your family name that I asked for."

"I have no family," replied the young man.

Mardoche started.

"My birth is a mystery," pursued Edmund; "I do not know where I was born, and I never knew my father."

"But your mother?"

"I was six years old at the most when I lost her."

"Poor child!" soliloquized Mardoche.

"Do you understand now why I bewail my lot?" sighed the young man.

"Yes, indeed. But that does not warrant the discouragement I see in you. You live in Paris?"

"Yes."

"Why did you come to this section?"

"Why? I'll tell you. It was a few leagues from here, on the road to Gray, one frightful night in December, that my mother, benumbed with cold and holding me in her arms, fell into the snow."

"Dead?"

"No; but unconscious—dying."

"And then?"

"Some mountebanks who happened to be passing that way *en route* to Gray picked us up. On arriving in that town, they carried my mother to the hospital."

"Where she died?"

"So I think. No one has been able to tell me."

"This is strange," mused Mardoche. Then he resumed aloud:

"And what did the mountebanks do with you?"

"One of them, the poorest of the lot, a clown, had pity on me. Fearing that his master would make a rope-dancer—in other words, a miserable being of the orphan—he left his companions the same day, taking me with him. Jerome Greluche—that is his name—has worked for me for the past thirteen years; he brought me up, gave me an education, became my father."

Mardoche brushed away a tear with the back of his hand.

"There is my whole history in a few words," added Edmund.

"But how could Jerome Greluche, this worthy man who was so poor, how could he support you, bring you up and give you an education?"

"When the mountebanks picked up my mother she had a leather bag on her arm, which Greluche took possession of unknown to his comrades. Now, in this bag were twelve thousand francs."

"Twelve thousand francs!" exclaimed Mardoche.

"Yes; twelve thousand francs in gold. Greluche confided ten thousand francs to a notary, who invested them. He sent me to a boarding-school at Dijon, then purchased a little wagon, a mule, and a puppet-theatre, with which he roamed throughout the provinces, in order to earn his living and provide for the outlays he was obliged to make for me. He did not wish to touch the money, which he regarded as a deposit for which he would have to account to me one day. He did so well that for the past ten years the interests on this money have accumulated and almost doubled my little fortune. Greluche has been able not only to defray the expenses of my education, but to save up, besides, some fifteen thousand francs, which, according to him, belong to me also."

"Superb, superb!" cried Mardoche.

"In recalling some of the scenes of my childhood," continued Edmund, "I recollect that fatal night which made me an orphan. And since then I have had constantly before my eye my poor mother stretched out in the snow, pale and inanimate. It was with the hope of gathering some information respecting her, with the hope—very vague, it is true—of finding a family, that I came to this section. At the hospital of Gray, where I went, they could tell me nothing. My first hope destroyed, I no longer have any reason to believe that my mother is still alive!"

"Were there no papers in the bag?" asked Mardoche.

"None."

"All that is really extraordinary," murmured the old man. "So," he continued, "you finally left Gray to come to Fremicourt, to see Mlle. Blanche again?"

"No, I was not aware that Mlle. Blanche resided hereabouts, and I did not expect to meet her again."

"Then it was merely chance that brought you to the village-church?"

"Not chance, but rather the need to pray."

"Yes, I heard you. You were not discouraged then as you are now; you still trusted and hoped. But tell me, friend, what was your motive for coming to Fremicourt?"

"I came here on information given me by Bertaux, the innkeeper of Saint Irun."

"Ah!" said the old man, "information?"

"Yes. I should tell you that, before the terrible catastrophe, my mother had spent several days at Bertaux's ——"

Mardoche's head fell slowly.

"He has but one name—Edmund—like the other," said the old man to himself. "He lodges at Bertaux's, like the other. He loves the Damsel of Seuillon, like the other, too. Oh! this is strange, strange!"

Surprised at Mardoche's attitude, Edmund had paused.

Mardoche raised his head again, asking in an agitated tone:

"How did you know that your mother had come to Saint Irun?"

"Another recollection struck me like a sudden light when I was about to enter the inn. On either side of the entrance are two enormous stone dogs."

"Yes."

"Well, I recollected suddenly that I had seen them already."

Mardoche raised his trembling hands to heaven.

"I questioned the innkeeper," continued Edmund. "He recollected very well having lodged a woman and child many years ago."

"Was he able to describe the woman?"

"Yes—tall and beautiful, pale, grave, and with wistful and brilliant eyes."

"With beautiful black hair, perhaps?"

"Yes, she had, he said, beautiful black hair."

"Is that all he told you?"

"No. He told me, besides, that a man of the suburbs of Saint Irun had come to see my mother."

"The man's name?"

"Having been but a short while in that section, Bertaux did not know him."

"And he was not able to tell you what occurred between your mother and this stranger?"

"No; but I recollected that, too. He took me in his arms, placed me upon his knee, and kissed me. My mother sobbed; he wept also. Ah! I am convinced it was he that gave my mother that gold found by Jerome Greluche in the leather bag."

Mardoche was a prey to violent agitation. His mind raked over the past, and, although there were several obscure and incomprehensible points in all that he had just heard, he no longer doubted that the unfortunate Lucile Meltier was the mother of the young man who stood before him. Her disappearance had caused him great surprise, and he had more than once conjectured at least a part of the truth, but never before had he perceived it as fully as now. For all that, he was far from imagining that there had been a secret marriage; he could only believe this young man to be the fruit of an illicit love.

Making an effort not to betray his emotion, he resumed:

"But you have not told me what the information was that brought you to Fremicourt."

"My mother left Saint Irun on a dark and bitter-cold night. Now, Bertaux assured me that, on leaving his inn, she took the road to Fremicourt, pretending to be bound there on a visit. I went there yesterday, hoping to be able to recall some other incident of my childhood, which might give me a clue; but I found nothing. I am mistaken: to complete my misfortune, I found Mlle. Blanche again."

Mardoche drew himself up, with sparkling eyes. He was no longer the same man; he seemed transformed. Unable to withhold them longer, the tears gushed from his eyes and trickled down his bushy beard. He clasped the young man in his trembling arms, and, drawing him to his bosom, said in a vibrating voice:

"Young man, raise your eyes to heaven. The star you spoke of yesterday does not shine there at this moment, but it is there still. Fixed in the firmament by the will of God, it will remain there. You were not mistaken when you said it brought you here."

"Dear me! What do you mean?" questioned Edmund, stupefied.

"A moment ago you were overwhelmed with grief and disheartened; but now drive all gloomy thoughts far from you, and open you heart once more to hope. I said to you yesterday: 'Go;' I say to you to-day: 'Remain.' I said to you yesterday: 'You cannot marry Blanche;' I say to you to-day—*I say it, I*, Mardoche, the old beggar: 'If Blanche loves you, she shall be your wife!'"

"Oh! you give me back my life!" exclaimed Edmund, wild with joy; "but, pity, give me some explanation ——"

"Later, when the proper time comes; I can't tell you anything yet."

"But I promised to go."

"You must remain; I have need of you."

"But who are you?" cried the young man excitedly; "what, then, is your power?"

"Who I am? Everybody knows me; I am Mardoche, the old beggar! and still your friend, if you wish it."

"Oh! yes, my best friend, my protector, my ——"

"That will do!" interposed the old man. "And now we must separate; I am going for my usual walk in the valley."

"When shall I see you again?" queried Edmund, grasping Mardoche's hand, intoxicated with joy.

"This evening, at Fremicourt. Wait for me at nine o'clock in front of the church. I have an idea that both of us together will succeed in finding another reminiscence of your childhood. That is what I want to see."

When Edmund had left him, Mardoche turned toward Seuillon with beaming face.

"Ah! Rouvenat, noble soul!" he exclaimed, "now I know your secret!"

"Poor Rouvenat," he continued, smiling, "he little suspects at this moment that it was Lucile's child he drove away this morning—the child he stretched to his goddaughter in the room in Bertaux's inn, his master's heir, whom he has looked for so long, Blanche's husband, my daughter's husband, whom he still expects!"

CHAPTER XVIII.—REVELATION.

Having made her purchases at Fremicourt, Blanche returned to Seuillon before noon. Rouvenat said nothing to her. She noticed that he was very grave, preoccupied, and uneasy; but as she had seen him thus, off and on, for some time past, she was not surprised, and was far from suspecting the real cause of this fresh attack of melancholy.

The dinner-hour having arrived, they sat down to the table. The two old men and the young girl ate in silence, the aged Meltier immersed, as usual, in his black thoughts, and Rouvenat observing Blanche furtively, and endeavoring to convince himself that the evil he feared did not exist. Several times the young girl discovered her godfather's penetrating eyes fixed on her, as if trying to read her mind, and asked finally:

"Why do you look at me so?"

"Don't I always look at you in that way?" he replied, making an effort to smile.

"There is something in your look that I cannot define," she rejoined, with a charming little pout, and shaking her head.

"Do you find it less affectionate?"

"Oh! no; on the contrary."

"Dear me! I don't know what there is in my eyes when I look at you; but they can't express anything but great satisfaction and love. Yours are like a mirror into which I love to gaze. To-day your cheeks are fresh and rosy as the rose itself; it seems to me at this moment that you are a thousand times prettier than ever."

"True," put in Meltier, who had raised his head and was contemplating the young girl. "Blanche went to Fremicourt this morning. The walk was a pleasure to her, which she still feels."

Rouvenat started, and Blanche lowered her eyes. Without knowing it, Meltier had just echoed their thoughts.

On leaving the dining-room, Blanche said to her godfather:

"This evening, after supper, when we are together in papa's room, I shall confide a secret to both of you."

Rouvenat felt himself shudder.

"A secret?" he stammered.

"It won't be one after this evening," she said gayly.

Rouvenat understood, and his eyes grew dim.

He hastened out to the stables, hitched the horse to the gig himself, and started for Saint Irun, where he had business matters to settle. Blanche took up her needlework and went out to the arbor at the end of the garden. She thought of Edmund, and allowed herself to be carried away in the charm of a delightful reverie. Suddenly Handsome Francois, who had been watching, no doubt, for the moment she would be alone, appeared at the entrance of the arbor. Blanche's displeasure was very apparent. But that did not disconcert Parisel's worthy offspring. He entered the arbor and boldly sat down beside her. She attempted to rise in order to leave; but he seized her arm, almost rudely, and forced her to remain seated, at the same time saying in a hollow voice:

"We must have a talk."

"But I have nothing to say to you!" she exclaimed, frightened all at once on feeling the peasant's glittering eyes fixed on her.

"Very well; then I'll do all the talking," he rejoined sharply.

She attempted to rise again, but he held her fast, as before.

"You *must* listen to me!" he said fiercely.

"Well, if you have anything to say, be quick about it," she murmured, looking at him with crushing disdain.

"You know that I love you?"

"Your actions do not prove it," she replied dryly. "You say so, but I do not believe you."

"If I did not love you, my father would not have come to Seuillon yesterday expressly to sue for your hand."

She gave a significant shrug.

"You know what happened," he continued; "Rouvenat and you gave father and me a mortal insult."

"It pleases you to interpret thus the answer given to Mons. Parisel. You knew very well that I did not wish to be your wife."

Francois turned pale and made a wry face.

"Besides," added Blanche, "I do not wish to marry."

"In the meantime," he said ironically, "you have no love-meetings under the lime-trees of Fremicourt, and on the banks of the Sableuse."

"What do you mean?" exclaimed the young girl, starting violently.

"Oh! you know very well! You were not quite so proud and disdainful this morning, when talking with *him* in the path by the river. Let him beware, too, puppy, fop that he is!" he went on in a threatening tone. "Hark you! I love you passionately, furiously, with —— I don't know how I love you. I am jealous—yes, jealous—and if you loved another—well, I wouldn't answer for myself! Listen attentively to this: I can't force you to marry me, but you shall never be the wife of another!"

"You are mad!" she cried distractedly—"you are mad!"

"You are forewarned," he said huskily, giving her a lowering look.

"Indeed! this is too much presumption!" exclaimed the young girl, drawing herself up. "One would think that you actually laid claim to me!"

"Oh! your lofty airs don't frighten me!" he sneered.

"I have but one reply for your threats and insolence," she rejoined, losing all patience; "Monsieur Francois Parisel, you are a miserable man!"

"It's your own fault," he retorted brutally.

"Mind this," she resumed coldly; "until today I only had a dislike for you, which I could not account for; but now, since you have thrown off a knave's mask, I perceive that it is not only a natural aversion you inspire in me, but loathing."

She rose, giving him a look that was withering in its contempt.

He rose in turn, livid, his eyes flashing, saying in a hissing voice:

"You are very imprudent. Are you not aware that from day to day the most passionate love may change to implacable hatred?"

He held the young girl under his gaze like a vulture ready to pounce upon its prey.

He was so repulsive, so hideous at that moment, that Blanche shuddered from head to foot.

"He frightens me," she murmured, "he frightens me!"

She wished to fly, but he threw himself before her, barring the way. She recoiled as if from a reptile, crying in a scoffing tone:

"Oh! this is the man who wanted to marry me! this is the man who pretends to love me!"

Nothing could depict the scorn with which these words were uttered; they struck Handsome Francois full in the face like the lash of a whip.

"Come, allow me to pass," she said imperiously.

He folded his arms and remained motionless, stopping up the entrance to the arbor. A diabolical smile played about his lips, and his burning eyes, fixed on her, glistened like a tiger's in the night.

The young girl patted the ground angrily with her foot, her whole being revolting before such audacity.

"I am quite willing to let you pass," resumed Handsome Francois, still smiling wickedly, "but you must kiss me first."

Blanche eyed him wildly.

"Ah! you could not desist till you had insulted me!" she cried, with indignation. "You must be a consummate wretch!"

"We must come to a little embrace sooner or later," he replied, with a sensual laugh. "And in order not to surprise you," he added cynically, "I forewarn you that what you won't give me I shall take."

Overwhelmed with fear, Blanche darted through the surrounding foliage a look full of anguish, as if hoping to see someone coming to her rescue.

Handsome Francois came towards her, with open arms, and endeavored to seize her; but she escaped from his intended embrace by springing suddenly back.

"Mons. Francois," she cried in a vibrating voice, "you deserve no pity; I shall complain of you; I shall tell my father all!"

"Ah! ah! ah! your father," he sneered; "that virtuous parent is a long way off."

"He is out of his mind," murmured Blanche, more and more frightened; "he is mad!"

"If you are anxious to go and pay your precious *papa* a visit," continued Handsome Francois, with a sardonic laugh, "I can tell you about where to look for him. It is not near here, believe me! but a good daughter like you wouldn't hesitate to go even to the heart of Africa to embrace her father, such an honest man!"

"What is he saying? what is he saying?" exclaimed Blanche, looking at him with stupor.

"Ah! ah!" he went on, "your godfather hasn't told you that, the old mum-jaw! He made you believe you were the daughter of Jacques Meltier. A fine story! And you still believe it. Jacques Meltier has been a widower for over thirty years; he had but one daughter, and that was Lucile, who is dead. As for you, you are nothing to Jacques Meltier, not even a relative. You are here at Seuillon simply because, one day, no one knows exactly why, Rouvenat took it into his head to bring you here. So you see, my dear, you have no right to be so proud, and in asking you in marriage I don't think that I insulted you so very much."

Blanche, white as a sheet, her eyes stretched wide, shaking from head to foot, remained motionless, as if thunderstruck.

"Is that true? is that true?" she ejaculated suddenly in a choked voice.

"Honest Rouvenat, who never lies," he replied in his jeering tone, "dare not deny it."

"And my father, my father?" she queried breathlessly.

"Oh! that's another story. You must have heard about that murder which took place nineteen or twenty years ago, on the road not far from Seuillon."

"Yes, yes, I recollect. A man was killed."

"The assassin's name was Jean Renaud."

"Jean Renaud," she repeated, like an echo.

"This Jean Renaud was arrested and found guilty by the examining magistrates. But the villain spared himself the formality of a trial, and thwarted the executioner by breaking from the gendarmes and being shot dead in his flight. So, if you want to see him very much, the place to look for him is—below—a hot one, eh?"

The unhappy child caught a glimpse of the terrible truth; but fatality prompted her to question further.

"Well, well?" she said.

"Well, since you will have the secret word for word, here it is. You are the daughter of Jean Renaud!"

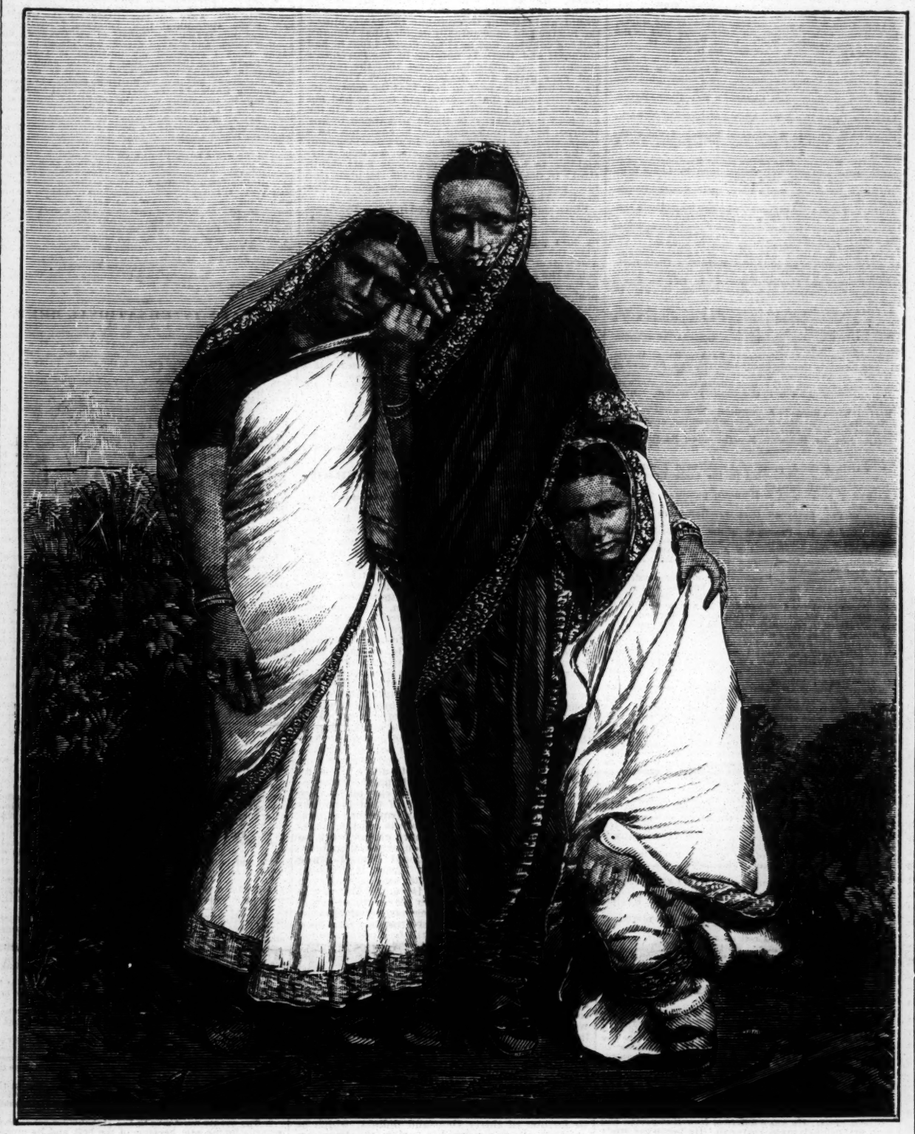
Blanche raised her hands to her forehead, closed her eyes, tottered forward, and fell to the ground, uttering a hollow groan.

The wretch looked down at her a moment with cold and pitiless eyes—pity, no doubt, he had never known, nor any other good sentiment. Then raising his head, he muttered:

"Bah! it won't kill her!"

Whereupon he hastened from the arbor, and, running across the fields, soon disappeared.

TO BE CONTINUED.



NAUTCH DANCERS.

SAHEBJHAN. BOORIE. OOMDAH.

SKATING.

WRITTEN FOR THE NEW YORK CLIPPER,
BY VANDYKE BROWN.

Diviner than wine is this rarified air,
Crisp and keen and withal stimulating;
The weather to laugh, to love, to drown care—
The weather the gods make expressly for skating!

They've given us much to be glad for—the gods—
But nothing in sport so perfect as this is,
Of seasonable pleasures the keenest, by odds,
The sparkling champagne of Winter's blisses!

A sport, did I call it? Ah, yes, but much more—
An art that admits of elaborating—
An ethical science, not studied of yore,
But a science no less, is our modern skating.

If the sound of the jingling sleigh-bell captures
The ear and the soul by the fun it suggests;
If gushing young damsels go into raptures
At thought of old Winter's joy-giving bequests;

How far more deserving of popular praise
Is the glorious sport, the science precise,
The poetry of steel, the art that can raise
Warm-blooded philosophy out of mere ice!

And then for the rare, the bracing tonic
A turn on the ice affords at all times;
Infallible cure for those ills Byronic,
Which lead to dyspepsia, and often to rhymes!

What poetry lies in a pair of skates!
What volumes of unrecorded romances!
The very decrees of the changeless Fates
(Under comfortable circumstances),

Would need to be altered to suit the fancy
Of some sweet wizard, who thought it nice
To show the power of Love's necromancy
While doing the outer edge on ice!

What melody in there like to the clinking
Of polished steel on glassy ice?
What pleasure, when night's star-eyes are winking,
To the joys of a frozen paradise!

Gracefully gliding hither and thither,
Motion becomes a rhythmic metre;
The soul expands, and the thoughts that wither
The heart give place to the truer, the sweeter.

For a sense of larger freedom comes
With the body's glad exhilarating,
And man more readily solves life's sums
After an hour's vigorous skating!

THE NAUTCH DANCERS,

who are to make their American debut in Daly's Theatre Jan. 18, are Oomdah, Boorie, Sahebjhan (whose portraits appear on the first page), Wazier, and Ali Bundi. The four first named are the chiefs of the party. It is believed that Sahebjhan and Wazier are Moorlees or Temple Dancers—that is, of the very highest class. They all wear nose-rings, but only one earring; also rings on their toes and solid silver bangles on their ankles. We are informed that their dancing is so unlike anything in the shape of motion hitherto seen here that at first it may be disappointing; but it is likely to afterwards charm by its weirdness and originality. Joseph Arthur, who for some time past has been our correspondent in India, and who is now writing a series of articles about what he saw in that country for *The San Francisco Chronicle*, thus describes the Hindoo women of Calcutta: "They are, as a rule, very beautiful, insofar as we can reconcile beauty with the olive complexion, but fade rapidly after reaching the age of maturity. It is not infrequently that we see women at the age of twenty-five with furrowed jowl and crows' feet visibly encroaching the corners of their large, lustrous, black eyes, and at the age of thirty many have a decided stoop and decrepit gait. This early decline is due to two causes: the very early and tender age at which nuptials are performed, and the destructive influences of the climate. Barring that relic of barbarism, the nose-ring, there is no creature more comely, more lovable than a 'Mem Sahib' of Bengal between the ages of twelve and eighteen. Cleanliness is their constant care, which is a virtue to begin with. With figure somewhat below the medium height, and unhampered by corsets or weighty skirt, arrayed in a loose, flowing robe of white, the upper portion of which is thrown carelessly over the left shoulder, exposing to view the swelling bust and well-rounded arm, the Hindoo girl is a sight. The upper portion of the body is encased in a sleeveless jacket, generally of some brilliant color, and tastefully worked with silk or gold and silver thread. The arm is bare from shoulder to wrist, save a goodly portion of the wrist, which is encircled by many bands of either silver or gold. The lower part of the ample robe is drawn tightly over the hips and looped at the left side, much after the manner of the entrance to a circus-tent, defining boldly the contour of a faultless figure. These ladies in the matter of stockings are not desultory, as they wear no shoes, and consequently no stockings, and little of the ankle is visible between the borders of their robe and the curious little mirrored toe-rings and resonant anklets. The luxuriant black tresses are parted at the forehead and combed in thick folds behind the ears, which are pierced in many places and studded thickly with jewelry, and fall in close braids over the shoulders. No ornaments are worn in the hair. Their features are regular and delicately chiseled, but too often the nose is disfigured by pearls and the wire-like ring of gold that hangs from the nostril. Their eyes are large and tenderly expressive, and their handsome mouths, when wreathed in smiles, expose a double row of perfect teeth." From another source we glean this description of Nautch dancing: "It has been written of the 'Nautch Maidens' that their dances do not resemble what we are accustomed to call dancing, but consist of light and graceful whirling, most marvelous in its quickness, and sometimes frenzy, and also in mystic weaving, and of subtle, pant

NEW YORK CLIPPER.

SATURDAY, JANUARY 22, 1881.

TO CORRESPONDENTS.

No Answers by Mail or Telegraph.

[For answers to amusement questions, see first page of "Theatrical Record."]

☞ QUESTIONS THAT DO NOT REACH THE OFFICE UNTIL MONDAY MORNING WILL NOT BE ANSWERED UNTIL THE FOLLOWING WEEK.

F. D., Philadelphia.—1. You are not necessarily right. We do not see how a referee in a billiard game can declare one player winner in case the full number of points are played out. There is no occasion for a decision, and we have never heard of one being asked for or given in a billiard-match. We guess there is no need for us to give a decision. It shows how much betting, outside of the day's decision, there is on the table and remains off but for the interference of somebody. A ball that leaves the bed and returns to it again without the interference of a person, even though that ball be put into a pocket and bounds back, is not off the table.

J. M., Brooklyn.—1. There has been no new rule. It requires a dispensation from the Bishop of the diocese for a priest to marry a Catholic to a Protestant. 2. There are ways by which any couple may be married, even if one be married, but we cannot think of any by which a couple of those ages can be put asunder without the consent of one of them.

FRANK, Louisiana.—The idea of making calls on New-Year's Day no doubt originated in the Roman custom, established in the year 767, B. C., of making gifts on that day. A difference between that era and this is that the callers of to-day bring nothing and take away all they can have robbed. This is all we consider the affair is worth.

2. Pool-rogue rules do not govern onside bets.

G. E. S., East Machias.—The gentleman cannot be Governor in any event. The only way that he can be is acting Governor. It would make no difference if he could be Governor. If the bet was made before the Maine election for Governor, it was settled by the result of that election, and even Plaisted's death on the night of election would not have affected it. Neither would he be the next Governor was only contingent. Another way of betting that he would get more votes than the Republican candidate for that office on a certain day. For such either of you knew, the election might afterwards be declared unconstitutional and void. Had there been no voting at all on that day, or had Plaisted died before the day of election, the bet would have been void.

SEVENS HOUSE.—1. The count is high, low, jack, game, three-spot, nine and five, in that order. 2. The game cannot be out at once, for the reason above given. 3. The mere fact that a player takes in the five-spot will not put him out, if his opponent has nine in his hand high or low, or can make jack or game, supposing both to have one to go; and it is also obvious that a player can claim out on certain scores, even the five or the nine, without waiting to play out the cards. But he cannot do it if points which are entitled to count ahead of his can yet be made by his opponent.

M. M., Boston.—1. The race between Hanlan and Trickett was for the championship of England. This is as a matter of fact, although not being in fact for the championship of the world, it was virtually for that championship, in the sense that probably very few persons questioned while the match was in abeyance that the winner of it, whether he should prove to be Hanlan or Trickett, ought to be able to beat any other oarsman extant. 2. The match between Laycock and Hanlan is for the championship of England.

G. W. T., Trinidad.—The statement reads that L bet T two hundred dollars against L's

gan a season of four perform-
Park Theatre, Indianapolis,
an the Virginian," which was
matinee 12, "Davy Crockett" at
ly successful engagement. Our
: "Owing to the bursting of a
by the water-supply was cut off
apparatus, the two perform-
en at the Grand Opera-house,
to the Park 13 in "Musette"
dance. 'Zip' was given 14
at matinee, and 'Meg's Di-
15.....The 'One Hundred
n jumped their contract here
son. The Grand Opera-house,
ed evening of 10—the company's
date—and now a suit for dam-
t Goschie & Hopper want to
ning later in the season.....
will be a dull one, the only an-
any of the theatres being the
Company at the Park one
John B. Gough at English's
agement of the Howard Uncle
me threaten Brooks & Dickey
for damages for playing other
over the big circuit ahead of
contract.....N. E. Alex-
role of Germaine, Lon Morris
house, has taken a passage
the Indianapolis, Decatur and
.....Nearly four thousand
ed into English's Opera-house
o witness the Grotesque Pan-
monies.....Three male and
of the dramatic school here
fessional engagements within
ths.....An unsophisticated
ry produced at the Humanitarian
ion to English's.....Evening
r (Mrs. Eugene Ellis) visited
mpany with friends, placing
ntaining valuable jewelry on a
ere the party had taken seats,
diamonds, etc., was soon after
was charged with the theft, and
ut it in an ash-pile in the rear of
ph was thus recovered.....was
lity, and within forty-eight hours
prison to serve out a sentence

L., CORRESPONDENT, under date
ha Bernhardt had arrived, be-
ected her to be. Manager Mc-
to making known the advance
s connected with his business;
r as to say: The engagement
to exceed the advance sales
. This is emphatic.' She ap-
rienne Lecouvreur,' 11 'Fron-
hynx' and 'Le Passant,' 13
fric,' on 15 'Fron-Fron' will be
nee; one performance 16, night,
l Opera-house Frank Chanfrau
air patronage. On Wednesday,
ess of one of the company, Mrs.
n appeared as Maggie Mya-
ll. Although of the company, who
t. Louis with diphtheria, has re-
again with the company.....
rankett.".....Dates have been
Soldene Comic Opera Company,
eatre Chas. L. Davis, supported
Charles Drake, Harry Stanley,
harles Willard, Mrs. Florence
H. Washburn, Miss Jessie Lee
K. Emerson, Harry Burnett
ted "Alvin Joslin" in a very
noderately good business.....
a Company open Jan. 17.....
re 'The Pirates of Penzance' by
Company was well received by
ces. Many of the singers are
goans. Miss Minnie Walsh as
g, and Mr. Regley as Gen. Stan-
ecial mention.....Jan. 17, Hav-
Mastodon Minstrels appear for
is city. They are heavily billed,
great expectations."
O OPERA-HOUSE, Albany, N. Y.,
attracted large audiences, says
"the supreme, 'Jane Eyre' Jan.
'Fanchon' 12, 'Little Barefoot'
Savoy' 14. Baker and Farron
reek.....The Jollities Combina-
Tweddle Hall 20, 21, 22. Salsbury
Miles' Travelers are not yet reorganized.....The
Bernhardt sale is reported officially to reach $13,000
for the four nights."

"JOSHUA WHITCOMB" will be played in Water-
bury, Ct., Jan. 17, Hartford 18, Springfield, Mass.,
19, Holyoke 20, Northampton 21, Worcester 22, 23.

ABBEY'S "HUMPTY DUMPTY" COMBINATION are announced in Norwalk, Ct., Jan. 17, Danbury 18, Winsted 19, then on to New York State.

THE MADISON-SQUARE THEATRE COMPANY play "Hazel Kirke" in Lowell, Mass., Jan. 17, Worcester 18, Newport, R. I., 19, New Bedford, Mass., 20, Providence, R. I., 21, 22, Springfield, Mass., 24, Holyoke 25, Northampton 26, Hartford, Ct., 27, Waterbury 28, New Haven 29.

ALVIN JOSLIN COMBINATION are to perform in Stamford, Ct., Feb. 7, South Norwalk 8, Danbury 9, Bridgeport 10, Ansonia 11, Waterbury 12, Wolcotty ille 14, Winsted 15, Collinsville 16, New Britain 17, Meriden 18, Middletown 19.

CHARLES ATKINSON and Clara Ellard will present "A Poetical Wooing" in Peabody, Mass., Jan. 19, Pawtucket, R. I., 21, Attol, Mass., 22, Shelburne Falls 24, South Berwick, Me., 26, Winthrop 27, Skowhegan 28, Waterville 29, Bangor 31, Feb. 1, Hingham Feb. 1, Foxboro 2, Brookline 3, Rockland, Me., 14.

MARIAN MORDAUNT, having recovered from her severe illness, is ready to negotiate for the production of her play "Workingmen" and "Our Girls." See card.

FANNIE WOOD, soubrette and character vocalist, who has been traveling in Europe for the past nine months, arrived in this city Jan. 7. She brings a new two-act comedy with her, which she intends producing shortly. The leading part of what is said to be an attractive play will be assumed by herself. Managers wishing to negotiate are referred to the card elsewhere.

H. W. MITCHELL and Lizzie Harold have joined Milton Nobles' Company, in place of D. R. Young and Amy Lee, withdrawn.

MAUDE OSWALD'S DRAMATIC COMPANY is to play in Franklin, Pa., Jan. 17, Mercer 18, 19, Stoneboro 20, 21.

"MY PARTNER" was produced in the Academy of Music, Reading, Pa., Jan. 13, to gratifying business. Mr. Beasley's company is a very large audience 14. The Harrisons in "Photos" are announced for 17, Frederick Paulding 18, 19.

FRANK MAYO is billed in Richmond, Ind., Jan. 17, Springfield, O., 18, Akron 19, Cleveland 20, 21, 22, Youngstown 24, Erie, Pa., 25, 26, Rochester, N. Y., 27, 28.

MR. AND MRS. HENRY OSBORNE were the only attractions at Wieting Opera-house, Syracuse, N. Y., the past week. They played Jan. 14, 15, in "College Rush," and Miss Emelie Melville and Joseph Coombs is billed at the Grand 17, Magic Mirror at Wieting 19, Mrs. Scott-Siddons 21, 22.

THE CRITERION THEATRE COMPANY returned to Minneapolis, Minn., Jan. 12, and opened for a week. Miss Minnie Seligman, who appeared to good advantage in "The Little Detective." The company were to have played 14, 15.

JAMES M. GILBERT has secured a lease of the Park Theatre, Brooklyn, which will be ready for opening Jan. 24. The company includes Georgia Tyler, Belle Gilbert, Adelaide J. Eaton, Jennie Gilbert, Mrs. Frank P. Linden, Alfred Selwyn, Robert Ransom, Frank P. Linden, and H. W. Blanchet per cent. Engaged. Route to leave Chicago Jan. 17.

AT THE PARK OPERA-HOUSE, Newark, N. J., "Deacon Crankett" was given Jan. 14, 15, to fair business.....At the Grand Opera-house "The Danites" drew a large audience 13, and Prof. Herrmann the wizard entertained fair audiences 14, 15....Billed at the Park: Baron Seeman the magician 17, for the week.....At the Grand, Mary Anderson appears 21.

OUR AUSTIN, TEXAS, correspondent writes that "owing to the bad manner in which the railroads are managed very few companies will play through our State. Collier's 'Bankers Daughter' did not appear here for this reason, but canceled their dates and returned to New Orleans."

S. TYLER READ, for some years our correspondent in New Orleans, La., died there Dec. 18, 1880. He was a gentleman of a kindly disposition, and had on several occasions befriended professionals who were in distress in that city. He had exhibited no little zeal in gathering news for THE CLIPPER, and was esteemed by professionals, among whom he had an extensive acquaintance.

J. L. ASHTON has joined the Paulding Combination for the heavy business.

FLORENCE NOBLE joins the Janauschek Company in Springfield, O., taking Lizzie Creese's position, Lizzie having resigned.

WM. E. SHERIDAN has been engaged as the star attraction with the John McCullough Company which opens for a season of 30 nights.

TONY DENIER, having left his pantomime company for a few weeks' rest, has gone to his home in Chicago.

CLOSED THEIR TOUR—H. C. Jarrett's "Cinderella" Company, Mrs. G. C. Howard's "Uncle Tom's Cabin" Troupe, and Maud Granger's "Two Nights in Rome" Combination.

CHARLES L. DAVIS' "ALVIN JOSLIN" COMPANY is billed in Aurora, Ill., Jan. 17, Joliet 18, Milwaukee, Wis., 19, 20, 21, 22, Valparaiso, Ind., 24, Fort Wayne 25, Jackson, Mich., 26, and then into Canada for three weeks.

J. K. EMMET is still a most attractive star, as is proven by the statement in our advertising department that with Idella in "Fritz in Texas" last week at the Walnut-street Theatre, Philadelphia, he drew the largest week's receipts taken there in eight years.

A YOUNG MAN who wants to adopt the profession desires an engagement. See Chas. L.'s card.

M. B. CURTIS and company are billed at Ann Arbor, Mich., Jan. 17, Albion 18, Lansing 19, Grand Rapids 20, 21, 22.

N. C. GOODWIN'S "FROLIQUES" open in New Orleans, La., Jan. 16, for one week, St. Louis 24, for a like period, Evansville, Ind., 31.

LOTTA OPENS in New Orleans, La., Jan 23 for two weeks; thence to Mobile Feb. 7, 8, Montgomery 9, 10, Atlanta, Ga., 11, 12, Louisville, Ky., 14, for one week.

C. W. BARRY'S success in his play "Escaped from Sing Sing," in both San Francisco and Chicago, appears to have been especially gratifying to the star, who is said to have received most substantial returns, as published elsewhere.

DUNCAN RUSSELL resigned in Troy N. Y., the past week, so far as entertainments by professionals were concerned. Mr. and Mrs. George S. Knight in "Otto" Jan. 10, 11, had good business, and theirs was the only dramatic attraction of the week. Mrs. Knight's right foot came through an uncovered small trap on the stage 11, spraining her ankle. She limped through the last two acts of the play in much pain. Jane Coombs had been underlined for 14, 15, for a week, but did not arrive. Maggie Mitchell is billed for 17, and "Humpty Dumpty" 21, 22.

HERNE'S "HEARTS OF OAK" is due in Bloomington, Ill., Jan. 17, 18, Peoria 19, 20, Quincy 21, 22, Kansas City, Mo., 24, 25, 26, Leavenworth, Kas., 27, St. Joseph, Mo., 28, 29.

WILLIAMS' DRAMAT C COMPANY is to play in Elk Falls, Kas., this week.

THE FORBES & COTTON COMEDY COMPANY, according to reports, is meeting with large success in the West. The press, as extracts published elsewhere show, is unstinted in its praises of the performances they give. The company consists of Ben Cotton, Mrs. Nelly Cotton, Little Idaline Cotton, F. M. Kendricks, H. C. Bradley, Paul Harland, Guy Huntington, Mrs. Miller, Mrs. Adele Bray Kendricks, Edith Mullay, Master Willie Mullay, and Miss Shea Lana, pianist. Charles Forbes is the manager, Wash Blodgett general agent, and William Withaus assistant agent.

"VOYAGERS IN SOUTHERN SEAS" is to be presented by the Boston Theatre Company in Holyoke, Mass., Jan. 24, Manchester, N. H., 31, Feb. 1, 2, Fall River, Mass., 4, 5.

JULIA A. HUNT'S COMPANY is billed in Corinth, Miss., Jan. 20, 21, 22.

HAVERLY'S BROOKLYN (N. Y.) THEATRE is credited with a very successful season during the past four weeks. John McCullough, J. K. Emmet, Kiralfy Brothers' "Around the World in Eighty Days" Company, and Lester Wallack have successively been the attractions. The receipts and other particulars are published elsewhere.

RIAL & DRAPER'S "UNCLE TOM'S CABIN" Co. occupied the boards at Lon's Opera-house, Providence, R. I., last week, drawing large audiences.

WILLIE EDOUIN'S "SPARKS" COMBINATION is booked at Low's Opera-house, Providence, R. I., Jan. 20, 21, 22.

THE ROUTE of the Hyer Sisters' Combination is Wellsville, N. Y., Jan. 22, Olean 24, Bradford, Pa., 25, Salamanca, N. Y., 26, Corry, Pa., 27, Meadville 28, Greenville 29, Kent, O., 31, Akron Feb. 1, Ashland 2, Mansfield 3, Galion 4.

STEELE MACKAYE'S MADISON-SQUARE COMPANY will appear in "Hazel Kirke" at the Providence Opera-house Jan. 21, 22.

"EAST LYNNE" is to be acted by the Fifth-avenue Comedy Company in Westport, Ct., Jan. 17, Bristol 18, New Britain 19, Middletown 20, New London 21, Norwich 22, Worcester, Mass., 24, Lowell 25, Manchester, N. H., 26.

CHARLES H. THAYER will inaugurate the new Opera-house in Rochester, N. H., Jan. 24, and work with W. E. Sheridan, Mrs. Thomas Barry and a good company in a series of legitimate plays. The Boston (Mass.) Theatre Company present "Voyagers in Southern Seas" for three nights, beginning 31, and the Tourists are engaged for Feb. 3.

C. H. SMITH manages the Tourists in Lynn, Mass., Jan. 17, Woonsocket, R. I., 18, Manchester, N. H., 19, Portsmouth 20, Portland, Me., 21, 22, Augusta 24, Bangor 25, Lewiston 26, Salem, Mass., 27, Chelsea 28, Waltham 29, Brockton 31, Fall River Feb. 1, New Bedford 2, Providence, R. I., 3, 4, 5.

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MUSICAL MATTERS in Boston, Mass., are thus reported by our correspondent: "The first act of 'La Traviata' will be sung in Italian, in addition to 'The Masque of Pandora,' for the benefit of Blanche Roosevelt, at the Boston Theatre Jan 21.....On account of the storm the second organ-recital of C. H. Morse, which was to have been at Tremont Temple afternoon of 10, was postponed till 17.....Louis Maas, the German pianist and composer, and professor in the Leipsic Conservatory, is visiting in Boston, and is to give a recital.....He was tendered a reception in the music-room of John Orth 10, when he favored the company with several selections.....Clara Poole, the Boston contralto, has become a member of the Emma Abbott Opera Company.....Gustav Satter, the popular pianist and composer of a quarter of a century ago, is to shortly give a series of concerts.....In his suit against Dr. Hoffendahl Colburn failed to recover the amount of his bill paid under protest.....Music Hall, it is asserted, will be used during the coming Summer as a concert garden, after the fashion of New York establishments of a similar character.....Constantin Sternberg, assisted by Wilhelmj and Miss Letitia Fritch, with Max Vogrich musical-director, gave concerts in Music Hall 18, 20, and matinee 15, and were to have appeared at the Boston Theatre 21.....Preliminary to the concert given Alta Pease the contralto in Union Hall 13 was a success. The assisting artists were Mrs. Charles Knowles and Mrs. H. Bacon, pianist, and Charles N. Allen, Wulf Fries, Otto Bendix, the Cecelia Quartet and H. M. Dunham.....Report has gained extensive circulation that the poet Bjornson has written about 'Old Ironsides,' and that the Norwegian has a wife living in his native land, to whom he indites an annual New Year's letter.....The Harmonia Singing Club of West Roxbury have elected the following officers: President, F. Briegel; vice-president, O. Hein; recording-secretary, C. Abbortmann; corresponding-secretary, R. Weber; financial-secretary, J. N. Creamer; librarian, Ferdinand Meyer; musical-director, F. J. Kiesling; board of directors, J. Lorio, A. Stefan, F. J. Kiesling, E. Herring.....The usual sacred concerts in the churches of Boston and vicinity have been given at the Gaiety Theatre 16. The soloists were Mrs. Juliet Fenderson Lloyd, Jennie Belle Cowles, Dennison, C. Brown, Charles F. Bradshaw, and Fred C. Peakes.....George Hemsted, the baritone, with assistance from Lillian Ralley at the first and B. J. Lang at the second, gives a concert in Music Hall the Melonian 17, 31.....The Boylston Club announce their second invitation concert in Music Hall 19.....The annual sacred concert by the Handel and Haydn Society will have been given at the Gaiety Theatre 16. The soloists were Mrs. Juliet Fenderson Lloyd, Jennie Belle Cowles, Dennison, C. Brown, Charles F. Bradshaw, and Fred C. Peakes.....George Hemsted, the baritone, with assistance from Lillian Ralley at the first and B. J. Lang at the second, gives a concert in Music Hall the Melonian 17, 31.....The Boylston Club announce their second invitation concert in Music Hall 19.....The annual sacred concert by the Handel and Haydn Society will be sung in Tremont Temple afternoon of 20. J. H. Lewis, pianist, and Jules Jordan, tenor, assisting.....Von Suppe's 'Under der Erde' (after Jacques Offenbach) will be sung in Tony Hall 20, with Bertha Miller of the New York Stadt Theatre as primadonna.....Laura A. Maiers, a piano pupil of John Orth, gives a concert in the Congregational Church, Washington, D. C., Jan. 21. She will be assisted by Isabella Freedley, Richard Arnold, James McCormick, and a chorus of twenty-four ladies.

MAPLESON'S "HER MAJESTY'S OPERA COMPANY" began an engagement of nine nights and one matinee at the Academy of Music, Philadelphia, Jan. 10.....Mlle. Alvina Valleria gave a much better rendition of the title-rôle in "Faust" musically and dramatically, than could have been anticipated from her previous performances in that city. Though her voice is rather too light a soprano for the part, she sang with much taste and judgment, and in accordance with an excellent method. Sig. Campanini was a magnificent Rhadames, and aroused the audience to positive enthusiasm. Anna Louise Carv's Annerls is far above the average, and in her hands it would be superfluous to say more than that it was as creditable as it has ever been. "Lucia di Lammermoor" was sung 11, Gerster playing Lucia, and giving an audience with her vocal powers choice. The aria in which her voice is displayed and imitates the flute was given with a clearness, a flexibility, and a precision that few singers are capable of. "Mefistofele".....was the business 12. This is a work which, though it almost wholly followed up by the concerted music, and in which there is but small opportunity for individual prominence. Sig. Campanini as Faust, Valleria as Marguerite and Helen of Troy, and Anna Louise Cary as Martha made the most of their respective roles. "Mefistofele" is not likely to achieve any very great or lasting recognition; for, though it has many passages of surpassing beauty, these are separated by such long intervals of music that is tedious—almost commonplace—that the general impression made by the work is not a favorable one. "Martha," that perennial operatic blossom, was made to flower again 13, and Gerster's Electricity-Congress and Lillie Hall's Burlesque Company open 17. Manager White will remain at his old post, while Col. Wood will look after their joint interests in New Orleans at the Globe Theatre, which has been leased for the rest of the week. Mapleson's Opera Company Jan. 26, 27.

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J. C. NOONAN was tried in Philadelphia, Jan. 14, on the charge of keeping a disorderly house. Policemen and others testified to having visited Noonan's place, and that it was the resort of dissolute characters of both sexes and of boys and girls, and that disturbances were of frequent occurrence. Some of the persons living and doing business in the neighborh

CLIPPER SONGS:

OF THE PEOPLE, BY THE PEOPLE, AND FOR THE PEOPLE."

The Stylish Colored Swells.

DEDICATED TO NILES AND EVANS BY WILL BURKEY

We're two fascinating, captivating, stylish colored swells;
We just arrived from charming Saratoga,
Where we startled all the ladies and everybody else
With our dashing style and dancing so peculiaw.
The charming creatures heave a sigh
As we place the glass before the eye.
Chorus.—Just observe our extravagant attiah;
It is grand, and quite hard to excell;
The ladies they all do inquiah, (swells.
And wonder who are those stylish colored
In the park or on the beach, or while we promenade,
The darlings to escort and to admiah,
We are always the observed, until evening about eight—
That's the time that we *do* generally wetiah.
The charming creatures heave a sigh
As we place the glass before the eye.
Chorus.—Just observe our extravagant attiah, etc.

The Solid Man from Hoboken.

AS SUNG BY CHAS. E. COOPER AND GEORGE PRATT.

The solid man now comes this way—
Hurrah! hurrah!
With joy we hail the auspicious day—
Hurrah! hurrah!
He's coming up to Union square,
And gladly we will meet him there;
We'll have a racket rich and rare
When Keynton comes to town.
We'll gather round the festive board—
Hurrah! hurrah!
Although to spend we can't afford—
Hurrah! hurrah!
Then wit will sparkle, beer will flow,
And laughter make our faces glow;
We'll all get lush before we go
When Keynton comes to town.
His poems to us he will recite—
Hurrah! hurrah!
O John! you'll paralyze as quite—
Hurrah! hurrah!
We'll take him up a dizzy song,
And then we'll sock it to him strong,
For cash I know we'll wait not long
When Keynton comes to town.
If Pratt is not in proper trim—
Hurrah! hurrah!
Then Skelly's bound to go for him—
Hurrah! hurrah!
We'll set his words to music sweet—
Perhaps some air that's obsolete—
And when we're done we'll make him treat
When Keynton comes to town.
This is a happy turn of fate—
Hurrah! hurrah!
Now Cooper can *recooperate*—
Hurrah! hurrah!
The wonder of the age is here,
A wealthy bard who loves his beer—
Hark to the welcome chanticleer!
John Keynton is in town.
Let Ditson, Pond, and Blume now rest—
Hurrah! hurrah!
Let Tony button up his vest—
Hurrah! hurrah!
Let Gordon smile and Harding groan,
And Sanfield play his telephone;
We'll paint them all alone,
For Keynton's come to town.

AUTHOR UNKNOWN.

Go Away, Ichabod.

DEDICATED TO SOL SMITH RUSSELL, BY TOMMY TUCKER.

I love a nice young gal—
Her name is Sally Jones—
In the village church she sings
On Sundays in sweet tones;
I always call on her
Whene'er I go that way;
But, when I try to kiss her,
To me she'll always say:
Chorus.—Go away, Ichabod; go away, Ichabod;
Ichabod, Ichabod, you're too free;
Go away, Ichabod; go away, Ichabod—
Ichabod, Ichabod, don't touch me.
Of course, I always take a scare
When she would holler out,
But in a little while
Of her I would talk about;
I'd sidle up to her,
A ghost-yarn I would tell;
And, at the awful thrilling part, squeeze,
You ought to hear her yell:
Chorus.—Go away, Ichabod, etc.

'Twas on a pleasant night
That on her I did call;
I wished for her to come
With me unto a ball.
While walking, which, once I asked her
If she would be my wife.
She whispered low, and said:
"You can just bet your life!"
Spoken.—And no more you'll hear her say:
Chorus.—Go away, Ichabod, etc.

THE PAINTER'S MODEL.

WRITTEN FOR THE NEW YORK CLIPPER.
BY NATHAN D. URNER.

It was in Rome, in the Winter of 18—, that I first had the supreme gratification of gazing, entranced, upon the exquisite, undraped figure of Bianca Dellacampa, the then celebrated living model of the art-students residing there. The sitting was in a large, dilapidated upper room of an old Borgia palace, which had been hired especially for the prosecution of studies from the life by the united contributions of a large number of young painters and modelers, and I attended it at the earnest solicitation of my friend, Signor Sforzia, then a rising young sculptor of undoubted genius, but since dead, who had grown so enthusiastic in his commendations of Bianca's form as to excite my curiosity to a great degree.

"This is no common model, as you will find," said he, "She is not to be classed for an instant with the troop of bold-eyed, robust creatures, young and old, who for two florins are so willing, and even eager, to step out of their rags under a skylight, and pose before a hundred or more grinning, raw students as almost anything, from a Madonna to a bacchante, and with their tatterdemalions of fathers, husbands, or lovers, in beetle-browed waiting for a lion's share of the pittance yielded by the revelation of flesh and limb. No, no! compared with these Bianca is as a seraph to a fishwoman. Her form is at the same time material and ethereal—a living realization of the noblest ideals of Greek art—a confirmation of the fable of Phidias and his living statue."

These remarks were made as we were on our way to the lite-study.

"And the face of this incomparable model, whose form you so vaunt, is that likewise beautiful?" I asked.

"I cannot tell you," he answered, with an air of mystery, "because I have never seen it, as indeed must be the case with nearly all the artists before whom she poses, limited to think." Then, in reply to my look of surprised inquiry, he went on: "Apart from the exceptional beauty I have hinted at, Bianca differs from all other professional models here essentially in the fact that she will never pose unless with her face veiled. She is always accompanied by two persons—her mother, an avaricious old hag, and her lover, Pietro Scarlatta, she calls him—a handsome, brigandish-looking young vagabond, himself a professional model by some repute—who is to marry Bianca when she shall be eighteen, she being now in her eighteenth year. Her face is always concealed from view even in coming and going, and I personally attend to veiling it even more thoroughly before she disrobes and steps out upon the platform. They watch her as a pair of hawks would watch a dove, and jealously challenge every admiring glance that would seek to penetrate the covering of her face. It cannot but be a modest and beautiful one, if anything like in keeping with her form; but the Italian gipsies, to which race her people owe their extraction, are peculiar in their feelings. For instance, though that lover of hers can see nothing wrong in the exposure of his sweetheart's body for the advancement of art, I doubt not that he would resent the portrayal of her face in connection with her form, to the destruction of her incognito, by nothing short of assassination. Oh, she is divine! But you will see for yourself, you will see."

With my curiosity thus heightened to an unwonted degree, I followed him into the old palace we had by this time reached.

Ascending a staircase, he left me in an antechamber, while he passed into the life-study apartment just beyond, in order to prepare the way for my introduction therein.

The antechamber was nearly filled with a motley crowd of professional models, who were hanging about the place, according to their daily custom, in the hope of realizing a florin or two by some demand upon their qualifications. They were of all descriptions. There were peasant women leaning on forked sticks, who might be thrown into a canvas as gipsy crones, or cave-witches, or in their real characters of picturesque mendicancy; young and middle-aged women, with babies and without, and mostly good-looking, who would answer for "A Cottage-scene," "Kneeling at a Cross," "Scene on a Mountain-road," or some other painter's fancy of similar import; young peasant-girls, pretty and otherwise, and picturesque even in their want of cleanliness, ready to pose in any attitude and condition for whatever artist's requirement would furnish them with a few paltry coins; mischievous little girls, ragged and dirty, but interesting, who might be used with advantage, either in groups or singly, to the profit of both painter and picture-dealer.

The male portion of the crowd was even more heterogeneous. There was among them the wherewithal for the fashioning of brigands, friars, water-carriers, fruit-venders, vineyard-tollers, scriptural characters, gladiators, boys at prayer, muleteers, mountebanks, guitar-players, and pretty much everything you can imagine as connected with the demands of art in a city full of eager, imaginative and industrious students. Like those of the opposite sex, a harmony of dirt, rag-sqaulor and picturesqueness distinguished all alike, with the desire for gain existing as the common attraction.

In a few minutes my friend returned with a smiling face, and I was at once inducted into the penetralia of the life-study.

Imagine a long, lofty and half-ruinous room, of, say, thirty-five by twenty-five feet, with a small platform, or dais, about three feet high, at the farther end, connecting at one side with an inclosure formed by green-baize screens, and having directly over it a peaked skylight, through which came pouring the clear reflection of the rich Italian sunlight, flooding the dais with a pure but mightily subdued glow. Then imagine the space between this bright spot and the door thronged with artists, with their materials at hand, ready for work, and with all eyes fixed expectantly on the platform; a confusion of improvised ateliers, with their occupants—the then painters, trough and pallet in hand, seated or standing at their easels—draughtsmen with their crayons and their sepia ready for copying as soon as the model shall step into view—and sculptors, bare-armed and eager, with statues and statuettes in various stages of condition before them, and great heaps of damp, slate-colored potter's clay at their sides—all breathlessly earnest and sincere in their devotion to their art; and a pretty fair idea can be formed of the strange scene that was presented to my eyes.

"They will begin upon the model in a few minutes now," said Sforzia in a faint whisper, as we took our station in the rear, whence we could overlook all the artists and their paraphernalia. "To-day she poses for Egeria, and something very fine is promised, for there is plenty of genius, as well as talent, in the room. Do you note that young Englishman yonder—the tall young fellow so handsome and so fair, standing before the largest canvas? Well, that is Grantley Edgecombe, the younger brother of Lord B——. He has been making a study of the same subject for a long time. If he succeeds as he hopes, his picture will be exhibited in the gallery of the Messrs. Jones & Whitehead, the eminent English picture-dealers just back of the Vatican Palace, and he will doubtless sell it to some rich foreigner for a big amount. But wait. She is coming."

At that moment Herr Gruben, an Antwerp student, who officiated as a sort of master of ceremonies in the place, stepped up to the green screen and tapped upon it.

"Come!" said he. "It is past the time, and all is in readiness."

An old woman and a young man—the mother and affianced lover of the model—at once stepped from behind the screen and leaned against the wall at the side, with their eyes fastened on the dais. Then, almost simultaneously, there glided out from the side of the screen and lightly mounted the dais a young girl, wearing what appeared to be a single garment of light, floating material, and having her face concealed by a red veil, fastened around the upper part of the head and falling to a point just below the chin.

"Take position as I have instructed you," said Herr Gruben, addressing her in Italian.

She placed herself at the edge, and in the centre of the staging, directly in the midst of the flooding light, standing erect and motionless.

"Disrobe" was the next order.

By a swift, clever movement of her hands and fingers—or rather, by a succession of movements too rapid to follow with distinctness—her single garment was stripped from her person and tossed behind the screen; and then she stood there before us all, perfectly nude, yet "clothed on with chastity," and with her entire dazzling, perfectly-rounded, clearly-chiseled and giwerly-developed figure so instinct with the spirit of classic beauty and symmetry as to arouse no other sensation than that of absolute artistic gratification in the breast of the æsthetic beholder.

Herr Gruben continued instructing the model in respect to her attitude, she obeying his slightest word by some sort of change or movement of her body and limbs with the ease and cleverness of an adept—with here the expression of a knee, there the elevation of an arm, and there again the curving of a thigh, and so on—until at last she was in the required pose, which at a final word from him she maintained with the immovableness of a carven image.

"All is in readiness, gentlemen," said Herr Gruben, turning to his fellow-students.

The silence was instantly broken by a subdued, murmurous sound, as the artists fell to work with an energy and earnestness as if for dear life. The sculptor with his clay, the painter at his easel, and the draughtsman with his crayons—each seemed to emulate his neighbor in dispatch, in the apparent effort to seize that giowing moment with the clutch of inspiration, and snatch with noble greed all that was possible of that perfect figure, vouchsafed as a copy for the idealization of their color-fraught and houri-haunted dreams.

Not being an artist myself, however, I cared just then but little for their enthusiasm or their toil. I was entranced, wholly fascinated, by the ethereal beauty of the nude figure on the dais. The attitude was striking. It might have been that of a nymph awaiting her way through a cavern's entrance, or through the curtaining vines of a sylvan dell, in order to keep her tryst with some mortal lover. One hand was pressed to her bosom, while the other reached forward as if to put aside some obscurity; her veiled face also leaned forward, and slightly to one side, as if she listened intently as she groped; and the entire attitude of the youthful and symmetrical figure of alabaster whiteness was picturesque and ravishing beyond expression.

I was in a sort of dream, and was only awakened at last by hearing the master of ceremonies say: "The time's up; that will do, Bianca," in a voice of disagreeable interruption. Then the vision vanished. There was simply a fleeting glitter of shining shapeliness, accompanied by something like a growl from the plebeian lover who had been watching the scene from the side; and then I knew that Bianca was resuming her street-dress behind the screen, and that my ecstasy was thenceforth but a remembrance.

In a few minutes, having received her florins from Herr Gruber, she took her departure, still closely veiled, accompanied by her mother and Pietro, the latter—a fine-looking human animal of the mountain type—casting a look of general defiance and suspicion at all of us as he passed into the anteroom, with the model pressing closely to his side.

After a buzz of various comments on the part of the artists, a large group of them, Signor Sforzia and myself of the number, gathered around Grantley Edgecombe, the young British artist, whose large canvas, it was generally admitted, presented the finest result of the sitting that had been just afforded.

It was not the first he had had, by any means, and the picture, with the exception of the face, which was a confused blur, was almost complete. Its title was to be "The Nymph Egeria Keeping Tryst with Numa," and, as an excellent study from Bianca Dellacampa's charms, it represented the nude nymph as putting aside the leafy curtain of her grotto, preparatory to stealing into the presence of her imperial lover, supposed to be waiting for her within.

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"She is just that, for I once caught a glimpse of her face, which is angelic," said the artist. "And, mark my words, I will yet succeed in making her portrait to go with that figure."

"Beware of attempting it," said one of his friends. "Pietro, the lover, is said to always have his hand on his stiletto whenever anyone approaches her."

"Nonsense! Do you suppose he can begin to control me from my purpose?" said Edgecombe, with a feverish laugh. "But wait and see."

After dusk on the following evening I was traversing the more squalid quarters of the city when I recognized Edgecombe standing in a broken archway in conversation with a young woman, who turned a singularly lovely face towards me as I was passing, and then almost instantly separated from her companion.

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"Edgecombe must, then, have been less confiding to his brother-artists than he was to me," said I, willingly accompanying him, and I related the secret of the portrait as we went along.

A dense crowd, comprising persons of all conditions, was collected in front of the great shop-window of Messrs. Jones & Whitehead, situated in one of the chief thoroughfares running back of the Vatican.

We pushed our way through. There, clothed in the artist's idealization, and occupying a massive frame, was the nymph Egeria, indeed—or, rather, there was the gipsy maiden in heavenly portraiture, chaste in her modesty, and with a delicious smile of expectancy on her lips, as she reached out a hand to brush aside the leafy curtain of her cavern's entrance, and bent her ear, as if listening "to the far footfalls of her mortal lover," as Byron hath it. We gazed upon it breathlessly. The impression produced was too profound to make itself known by noisy encomiums. Suddenly, however, a muttered curse, in a hoarse, rasping voice at the rear of the crowd, caused Sforzia and me to turn. The curse had proceeded from the lips and bosom of Pietro Scarlatta, the model's lover, who stood there livid with astonishment and fury. He only remained for a moment, however, looking at the picture with eyes that blazed like living coals; and then, shaking his clenched hands threateningly above his head, he dashed away.

"I fear some evil consequences will result from this," said Sforzia in an anxious tone as we moved away.

We made several stoppages by the way, and then proceeded to a little restaurant, kept by Jean Planchez, the Savoyard, that we were in the habit of frequenting, together with many artistic friends. A noisy and excited crowd was collecting at its doors. We hurried forward, and discovered cause enough for the disturbance. Edgecombe, armed with a heavy walking-stick, was defending himself as best he could from a murderous attack on the part of Scarlatta, who, stiletto in hand and fairly foaming at the mouth, was dashing at him like a madman. Some policemen, chancing to harry on the scene at this instant, promptly knocked Pietro down, disarmed him, and bore him away, struggling and roaring like a thwarted wild beast; while Edgecombe, thanks to his English dexterity at single-stick, escaped without so much as a scratch.

In a short time, however, we learned that the beautiful model Bianca Dellacampa was lying murdered in her mother's apartments, she having been stabbed to death by her jealous lover just previous to the latter's attack on the artist, whom he doubtless regarded as only a shade less guilty than she. I am pretty sure that Edgecombe's conscience must have caused him many a pang, notwithstanding that he sold his Egeria before the week was out for twice as much as he had hoped to get for it. At all events, he for a long time thereafter seemed humbled and careworn, while his contribution to the sum of the nine days' wonder in Rome's mother was just one-half the entire amount, and nearly all the art-students in Rome attended the poor girl's funeral in a body. As for Pietro Scarlatta, he committed suicide in prison.

Hunting a Skull.

One night, about an hour before the curtain rose on the first act of "Hamlet," the astounding discovery was made by the property-man that there was no such a thing as a skull of "Poor Yorick." When the fact was announced to Mr. Talbot, who was masticating a mutton-chop at the C street restaurant, he upset a dish of tomatoes and broke a tea-cup in bringing down his fist upon the table, with the exclamation: "I'll kill a Chinaman and have his skull cleaned and dried by 9.30."

A council was held, and it was the opinion of the property-man that it would be next to impossible to kill a Celestial and have his skull ready by 8.30. Besides this, several persons about town, who had been interviewed in reference to the job refused to kill a Chinaman for less than $7.50, and one exorbitant and mercenary scoundrel wouldn't look at anything less than $15, half of which he wanted in advance. Col. Bob Taylor, the eminent Shakespearian delineator, was sent for and asked for the loan of the skull of an old pioneer, which had recently been presented to the society. The Colonel rushed up to the cabinet, but found it locked, and, while the fleshless jaws of the grinning headpiece were within a few inches of his nose, the skull was beyond his reach, and there was no way of getting it except by smashing in the glass—a piece of sacrilege which would cause the society to exterminate him with clubs. It was reported that Jim Orndorff had a skull which was just the thing, and James was interviewed. Ever ready to lend aid to the legitimate drama, and being an admirer of Shakespeare and a theatre-manager himself, he promised to send up the required article immediately; and after the property-man had waited and waited, and stamped and swore around the green-room for about an hour, it arrived. It was found to be no other than the skull of a favorite bull-pup of Jim's, which had been killed in a $500 match at Butcher Town several years ago. Graham, the scenic-artist, was next appealed to, and authorized to name his figures if he would turn out a skull by ball-past nine. The persevering artist went to work, and, by pasting sheets of white paper over a bundle of old socks and painting in the remainder of the make-up, he produced a skull, the natural appearance of which sent a thrill of ghastly horror through the audience, and must have caused the tragedian to experience a thrill in touching it.—*Nevada Chronicle.*

"DER SBARROW BIRDS."

WRITTEN FOR THE NEW YORK CLIPPER.
BY CHARLEY RUSSELL.

I lofe do vatch der sbarrow-birds,
Und see dhem shkip around
Und hundt for vorms und dhings do eat
Upon der frozen ground.
I dhink der shilly Vinter air
Dheir leedle toes vould freeze,
Or dhey don'd blay hob-scotch so much
Und dhance apout so free.

I lofe to hat dhem gome outside
My vindow efery day,
Und vatch dhem ead der grumbs und shdeal
Each odder's grub away.
I lofe do hear dhem shout und fret,
Und vatch dhem vhen dhey fight,
Und hear dheir Vagner opera vhen
Dhey do roost at night.

Der Vinter-days vould lonesome be
Mitout der sbarrows here;
Der odder birds all schooded vhen
Dhey saw Chack Frost apiwer;
Besides der vindow mit our bipe
Der vinds outside may roar—
Ve vatch der sbarrow birds und dhink
Id's Summer-dime vonce more.

AIRY FAIRY VERE,

OR THE GOLDEN CRESCENT

CONCLUDED.

WRITTEN FOR THE NEW YORK CLIPPER,
BY JAMES WIGHT.

I shall never forget my entrance into that luxuriously-appointed salon. Lady Fatima earried me a cup of tea with her own hands, and sweetened it with an air of disagreeable interruption. Then the vision vanished. There was simply a fleeting glitter of shining shapeliness, accompanied by something like a growl from the plebeian lover who had been watching the scene from the side; and then I knew that Bianca was resuming her street-dress behind the screen, and that my ecstasy was thenceforth but a remembrance.

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MY GHOST:

A NIGHTMARE EXTRAORDINARY!

BY VICTORIA YOKES.

I am not timid or nervous as a rule, and a thorough unbeliever in ghosts; and yet, as I looked at the room I was to occupy on that—to me—never-to-be-forgotten night, I could not help thinking that if any spirit, friendly or otherwise, wished to pay me a nocturnal visit, it could scarcely find a better opportunity. It was a spacious, old-fashioned, uncomfortable-looking room, filled with dark, dingy, useless furniture. But my attention was chiefly directed to the bed, which stood in the middle of the room, and was hung all round with heavy curtains, which, "once upon a time," I have no doubt were rich and rare, but now looked as if "the light of other days" had been remarkably successful in the fading process. The first thing I did was to pull them all completely back, and then I left down, as there was no other backing to the bedstead.

It was with a feeling of relief that I left the room and descended the stairs with, perhaps, a little more alacrity than usual to join my people at supper. But in the rapid descent I formed a firm resolve to detain that supper till the "witching hour" had passed.

I will not dwell on the feeble attempts I made to be funny and amuse my family; I don't know who to blame, but I fear I was not so successful as I wished to be, or my family — owing, perhaps, to a long, fatiguing journey—was less appreciative than usual. My spirits flagged and my jokes were execrable—so bad that they called forth a gentle reproof from my (also indulgent mother; such as: "My dear, you are talking too much and not eating," or "You look tired; don't you think you had better go to bed?" The last remark only stimulated me to fresh exertions; but, in spite of the cheerful subjects I tried to start, the conversation would turn on ghosts! My brother told a thrilling story, and my sister had a nightmare she had once had, and as she knew I had never had one. I'm afraid I did not pay as much attention to the recital as I ought to have done (I had heard it before); but what did impress me was when she said "it was most realistic," and felt she "wanted to scream and could not."

I looked at the clock; there was still another quarter! Which should I do: own to a nameless fear, and stand my brother's raillery on my cowardice, or — A knock; it was the lady left in charge of the house—we had taken it for a week; she wanted to know if we had all we required, as she had sent the servants to bed, but she would be most happy herself to get anything for us.

I saw at a glance she was a woman not at all averse to talking, and I determined she should indulge in that little propensity for at least a quarter of an hour. I asked her to sit down, and after a hasty retreat of my brother and the warming looks of my mother. I inquired, with much apparent interest, the state of her health—of course I was grieved to hear that she was far from well. She was sure there was going to be a thunder-storm. She felt that nervous and restless—it always affected her so—she was that frightened of them. I duly sympathized with her, and told her I was a fellow-sufferer. My mother looked the surprise they felt at my silent endurance for so many years. But I had gained my object; the dreaded hour had passed; and I was now as anxious to retire as anyone.

For the first time in my memory I burnt a night-light; it gave a feeble glimmer, and only seemed to make the darkness visible. But I was too sleepy to take much notice of anything. After securing the door by a bolt, pulling up the blind, and opening the window at the foot of my bed to admit a little more light and air, it was not long before I fell into a heavy, dreamless sleep. How long it lasted I am not quite sure; but I awoke with a start—there was a flash of lightning and a peal of thunder, and, so I attributed the cause of my wakefulness to that.

Glancing round the room, my eyes were suddenly riveted on the door. Could I be mistaken? No: the door I had firmly bolted was open! and a black, shapeless figure was slowly coming towards me!

I trembled in every limb; my forehead was dank, and my lips twitched nervously. I pressed my hands tightly over my heart to try and lessen its beating; but in all the wild confusion of blending and blurring of light and darkness, the rolling and crashing of thunder, my eyes never moved from that unearthly form, as it glided noiselessly along and stopped at the foot of my bed. I felt its eyes were upon me! And as it stood, with upraised arms, as if invoking a blessing or a curse, there came another flash and a terrific peal of thunder, which seemed to shake the very foundation of the house.

I closed my eyes. A chill crept over me. My blood seemed freezing in my veins! Then all was still—even my heart ceased its tumultuous beating in that awful calm. The suspense was too much to bear, and I had to look again. There was another flash, and I gazed round the room; the figure had disappeared.

Then, quick as that flash, came the thought that I had got a nightmare, brought on, no doubt, by my sister's account of hers.

I closed my eyes again with a feeling of relief, and threw the clothes over my head. I could not see or hear anything; but I felt intuitively the curtains at the back of my bed were being opened! It was not imagination now; the clothes were being softly removed from my face, and the black figure was bending over me!

My agony at that moment is beyond description. I tried to scream or move; but I had lost all control of voice and limbs; a cold, deathlike feeling came over me; and when my pillow moved, and I felt I was being lifted up, my already overtaxed nerves gave way, and, for the first time in my life, I fainted.

I was awakened with a hand at my door, and "Get up, lazy," from my brother. "I'd back you against the Seven Sleepers any day." He also informed me that everyone in the house was hoarse with calling me; and that he thought he should have to call in a bronchial trochee to assist him.

I told him to call my mother. There was something in my voice that startled him, for he went at once. I hardly knew it myself, but I had caught sight of the bolt; it was fastened as I had left it!

Hearing my mother coming up the stairs, with trembling hands I drew it back. She was shocked at seeing my pallid face. I told her I had had a sleepless night, and that I did not feel very well. She told me to remain in bed, and sent for a cup of tea. Mrs. M—— brought it up herself.

As she entered the room she said: "Poor dear, you do look bad; but it's only what I expected after last night; and sure, when I looked at you, I thought you were dead—with your eyes wide open, and your face as white as the pillow!"

I looked at her. I was speechless with astonishment; and it was not until I heard her say to my mother: "Is she subject to fits?" that I sufficiently recovered to ask: "Did you come into my room last night?" Oh! the relief when her answer came: "Yes, my dear. I heard how frightened you were of thunder, and when that storm came on I felt more nervous for you than I did for myself, and so I told my husband. He advised me to come and see how you were; and I'm glad I did, for you were lying on your back, with your face covered over—which is unhealthy. I soon removed the clothes, and I shall never forget the turn you gave me. Your eyes were wide open, and you seemed gasping for breath, so I slipped my hands under the pillow and raised you up. The sigh of relief you gave when I turned you round into a more comfortable position did my heart good. You closed your eyes, and went to sleep as peaceful as an angel."

I could scarcely believe her, and asked her what she had on.

She said she had slipped on her waterproof, and put the hood over her head; and that she had tried to pull down the curtains at the foot of my bed, but they were above her reach.

I was not yet quite convinced, so I asked her how she got into my room, as I had bolted the door. She then showed me the catch; it was loose, and my bolting useless.

Explanations soon followed, to my entire satisfaction. I was duly pitied and petted, and by none more earnestly than My Ghost.

REMEMBER, you cannot smoke a cigar too short unless you smoke it too long.

TAKE NO SAUCE from anyone but your cook.

ARTIST AND ARTISTE.

BY EDWARD COMPTON.

"Now, beginners, please!" shouted our callboy one night,
And I quitted my glass in a deuce of a fright;
For I knew that "Love's Sacrifice" I'd to commence,
And "beginner" I was in a duplicate sense.

Having done my first scene (a gay "ruffler" I played),
I rushed back to my numerous mixtures for aid,
And was quickly engrossed, as our "funny man" said,
In the copy exact of a senseless wax head!

Just then an old stager came hurrying in late—
"I've lost my 'make-up' box—will you lend me yours, mate?"
I respected his talent, his worth, and his age,
And was charmed to assist him get up for the stage.

Cosmetics, and pencils, rouge, carmine, and blue,
Powders ranging from brown to a dainty flesh-hue,
Sticks of paste, foreign stuff for the eyebrows and eyes,
Puffs, brushes, gum, scissors, and shades in hair-dyes!

I spread them before him with pardonable pride;
In bewildered surprise the collection he eyed;
Then he used some carmine, a stray bit of burnt cork,
Calmly thanked me, and off to the stage ran to walk.

Dumbfounded I followed, watched his scene as the Friar,
Marked his manner, his distinctness, grace, spirit, and fire;
Then exclaimed, on reviewing this circumstance quaint:
"He *made up* with *fine acting* the lack of *fine paint!*"

"LITTLE DOROTHY."

BY CLARE LOVELL.

CHAPTER I.

'Twas only a month to Christmas-day, and it hardly needed a glance at the almanac to note this fact. That Christmas was close at hand could be seen plainly enough in the thousands of glittering shop-windows, the annuals in the bookseller's shops, and the many huge and flaming announcements of forthcoming pantomimes on the various hoardings. The stalls in the various market thoroughfares, with their loads of rosy-looking holly, ivy and mistletoe, showed that the great festival was rapidly approaching. At this season the faces of young and old alike invariably bear traces of happiness and jollity; but nevertheless there are many to whom the approach of Winter means trouble and want. But I must proceed with my story. In the top room of a strange-looking structure, which was called a house, and which house was situated in a small alley by no means inviting-looking thoroughfare in the East-end of London, a woman lay dying. The neighbors had for weeks expected her death. In fact, it was a common saying among them that "Old Peg" would never die." But this night the parish doctor had given his opinion that "Old Peg could not live much longer," and, as if by arrangement, the uncouth inhabitants of this place stopped their noises, which, as a general rule, were very loud indeed. Who "Old Peg" really was and how she obtained her living, the neighbors did not know nor care. The only day she was known to leave her house when in good health was on Saturday, and then she was only gone a couple of hours, which could been laid up a letter arrived regularly on that day, a letter which "Old Peg" would snatch at as if it were something too precious for anyone but herself to look upon. And what was this letter? Was it a letter? Well, hardly that. It was an ordinary "square" envelope sealed with black wax, and the inclosure was a check upon which was written in a bold, feminine hand (after "pay to"), "Mrs. Wooll, two pounds. (Signed) ANNIE BERKLOW." This was all.

"Old Peg" was dying now, and no one was present but the parish doctor and an old woman to watch her. But, standing by the rickety apology for a bed was a little girl of about nine years of age. This was "Old Peg's" ward, known as "Little Dorothy." A fine, dark-eyed, handsome girl was "Little Dorothy," and much beloved by the few to whom "Old Peg" had introduced her. Of her parents were a mystery. When "Old Peg" was asked, she simply shook her head and said: "Aye, time will show, time will show!"

"Little Dorothy" loved "Old Peg," for she had been very kind to her, but the old woman had told her time after time that she was not related to her. Still, she had never told Dorothy who she was. Dorothy had not stood at the bedside very long before the old woman beckoned to her. Dorothy approached timidly.

"Dorothy," said the old woman feebly, as she pressed the little hand within her own, "Dorothy, I'm going to join the old man. He went long ago, you know, and has been waiting for me."

Dorothy did not reply. She was too much affected.

"Don't cry, Dorothy," resumed the old woman after a pause. "I've something to tell you. Something that is—that is what a footstep? No! Ah, *her* footstep is a long time coming—a long, long time! She told me that one day she would claim you: not that *I* grumble, for she paid me well. Now—"

"To whom do you refer, my good woman?" asked the doctor. "You see, the child is anxious to hear you say the name. Give me water, quick!" he added to the old woman who assisted him. The water was procured,

FOREIGN SHOW NEWS.

DRAMATIC.

A CORRESPONDENT, writing of amusements in the British metropolis during Christmas-week, says: "Pantomime at Drury-lane and Covent garden reigns supreme and in the most gorgeous trappings. The Lyceum maintains its popularity. 'The Corsican Brothers' will on Monday next (Jan. 3) be succeeded by 'The Cup,' Tennyson's new two-act tragedy, over the two scenes and dresses for which Henry Irving has spent $10,000, his object being a double one—to advance the interests of the poetical drama and bring Ellen Terry once more into the bill, from which 'The Corsican Brothers' has too long excluded her. Robertson's comedies are found to answer at the Haymarket, though there is a new project afoot there, either a revival of 'Masks and Faces' or a new comedy by F. C. Burnand. Coghlan's 'Good Fortune' at St. James' is not a success. 'A Sheep in Wolf's Clothing' is to be revived in its place, and it will be played with a new comedy by Pinero entitled 'The Money Spinner.' Mme. Modjeska still draws money at the Court, and Coghlan's 'A New Trial' is fairly well received at the Prince of Wales'. It is like looking back thirty years to note that 'The Green Bushes' is the Adelphi attraction, while the old-fashioned taste which approves of this class of melodrama still finds a genuine, humorous flavor in 'The Guv'nor' at the Vaudeville and 'The Upper Crust' at the Folly. "Strogoff" will not be ready for the Adelphi until Spring, when Chas. Warner will challenge criticism once more in the sort of role he can play. Comic opera holds the stage at the Strand, the Globe, and the Comique. 'The Pirates of Penzance' shows no decay in popularity, and the 'Pinafore' is sung and played at matinees. The new ballet at the Alhambra is entitled 'Hawaia.' It tells in pleasant music and the poetry of moving feet and rustling processions the story of a young Portuguese-American admiral and his love, and all the various resources of the theatre are brought into the service of the designer of the ballet, the scenic-artists and the costumers. 'Hawaia' is an excellent 'show.' At Sadler's Wells Mrs. Bateman [See elsewhere for account of her death—ED.] is giving 'The School for Scandal,' with Warner, Vezin, Brooke, young Farren and other well-known artists in the male parts, and her daughter Virginia as Lady Teazle. There is a 'fairy romance' called 'Utopia' at the Polytechnic, 'A Merry Christmas' at German Reed's, a variety entertainment at the Victoria, and pantomimes at the Standard, Surrey and Grecian."

THE MAN WHO LAUGHS.—According to *The Parisian*, a spectator placed in an *avant-scene* at the Palais Royal laughed so heartily that his false teeth fell with a funereal rattle upon the head of one of the musicians. The teeth were picked up and deposited in the hands of the *concierge* of the theatre. After the performance was over four persons came to claim them, attracted doubtless by the gold mounting.

A CABLEGRAM dated Jan. 13 announces the destruction by fire of the Cronstadt (Copenhagen) Theatre. The director and seven others are stated to have lost their lives.

MUSICAL.

GUNGL, the conductor and composer of dance-music, is to conduct the orchestra at the balls of the Paris Opera this Winter.

AMBROISE THOMAS, director of the Conservatoire, Paris, has been promoted to the grade of Grand Officer of the Legion of Honor.

"LE TRIBUT DE ZAMORA" will, it is expected, be ready for production at the Paris Opera at the latter end of February.

NEGRO MINSTRELSY.

WOOD AND WEST have left Haverly's Mastodons, and are to take charge of twelve clog-dancers and song-and-dance men at Moore & Burgess' Minstrels. The company now numbers seventy-five performers, it is said.

MISCELLANEOUS.

PRINCESS NEEMOOSHA and the coupe of North American Indians are among the attractions opening at the Alexandra Palace, London, Eng., Boxing-day (Dec. 27).

THE TRIGGER.

THE WORLD'S CHAMPIONSHIP.

We herewith publish the conditions governing the first competition for *The Sportsman* Cup, offered by the proprietors of the English journal named as a trophy emblematic of the championship of the world in pigeon-shooting: "For the first contest for *The Sportsman* Championship of the world Challenge Cup all competitors shall enter into a sweepstakes of $500 each, to shoot at 100 pigeons, at 30yds. rise, five traps 5yds. apart, 1¾oz. of shot, and the highest possible use of both barrels, guns not to exceed 8lb in weight. When shooting in an inclosed ground, the ground to be the boundary, but, if on an open ground, 80yds. fall allowed, to be measured from the nearest trap. Competition to take place under Gun Club conditions. The holder of the cup to defend his title to the trophy against all-comers for a period of two years, a match to take place within two months from the date of any challenge if in England, or three months if abroad. In the event of the cup being taken abroad, the holder to find sureties for the value of the trophy or deposit the amount in money with the proprietors of *The Sportsman* before taking the cup to England. The first contest for the cup will take place in February next on the ground of the Gun Club, Hendon. Entries will be received up to within a fortnight of the date of the match, and they must be accompanied by a deposit of $125, the remainder of the $500 to be made good at the time of the closing of the entries, all parties failing to do so forfeiting the amount down, which will go to the winner of the competition. For the opening contest only the proprietors of *The Sportsman* will assume the management of affairs, finding traps, officials and birds, in order that not the slightest fear may be entertained that any one will receive the entire amount of the sweepstakes, will become the holder of the championship trophy, and will in addition receive half the gate-money after the payment of expenses. All future competitions will take their chance of matches between any challenger and the holder of the cup, the donors simply reserving to themselves the right of appointing a referee if the event takes place in England. The trophy will be a handsomely designed silver vase of the value of $500.

NATIONAL RIFLE ASSOCIATION.

The annual meeting of this Association was held in this city Jan. 11. The principal business transacted was the passing of a resolution which set forth that the Association found it inexpedient to accept the invitation extended by the Earl of Stanhope to send a team to compete in an all-comers match at Wimbledon, Eng., in July next, it was the sense of the Association that, by accepting such an invitation, the members would be untrue to themselves, as thereby honors achieved in past international competitions would virtually be thrown away. The contest of H. G. Litchfield, D. W. Judd, J. Ward, E. H. Sanford and Henry Fulton having expired, and two members having resigned, the following directors were elected: John R. Anderson, F. H. Holton, D. W. Judd, J. Alford, G. J. Seabury, Josiah Porter and W. H. Murphy. After the adjournment of the Association the directors met, and elected the following officers: President, E. A. Buck; vice-president, Gen. W. W. Wingate; treasurer, D. W. Judd; secretary, Frank J. Donaldson; W. H. Murphy, G. S. Schermerhorn and J. H. Cowperthwaite.

BOGARDUS vs. CARVER.

The Chicago Field is authorized to say for Captain Bogardus that he will accept of Dr. Carver's challenge to shoot a match for $2,500, thirty yards rise, fifty live birds each, on the Fourth of March, and will give the Doctor the choice of bore (10 or 12 gauge) and of the rules for governing the match, making, however, these stipulations: First, that if the match takes place within an inclosure, and an admission-fee is charged, that the whole of the gate-receipts shall go with the stakes. Second, that the time to be extended, as engagements already made will keep him in this country until and during March, and he therefore could not leave here before April. He will, however, make the date of his departure as early in April as possible, and shoot the match within two weeks after his arrival in England, providing he is well. If not, he will want sufficient time to get fit and right. He also expects Dr. Carver to deposit $250 with *Bell's Life* to pay his expenses.

BROOKLYN GUN CLUB.—The monthly shoot for the double-bird trophy of the Long Island Club was held at Dexter's Park, near Cypress Hills, on Jan. 1. Each competitor fired at seven pairs of birds, from H and T ground-traps, handicap rise, 100 yards fall, ties shot off at three pairs each, and the result was as follows, the full number of birds killed being given: G. F. Gildersleeve (21 yards), 24; R. Barker (21), 23; G. Creed (21), 11; Wm. Wynn (23), 9; A. Eddy (23), 9; H. Woods (19), 9; W. G. Hoyt (18), 3. Referee, Capt. Anthony. The annual meeting was held the same evening, when the following officers were chosen: President, Dr. H. F. Aten; vice-president, Geo. H. Post; secretary, A. Elmendorf; treasurer, Dr. J. C. Munroe; directors—G. H. Creed, W. M. Baxter and Wm. Wynn.

A PIGEON-SHOOTING MATCH, twenty tame birds each, 21yds. rise, for $25 a side, was shot by Arthur Coombs of the Queen City Club and ex-Alderman Quinn, Audubon Club, at Byron Shults's Park, Buffalo Plains, N. Y., Jan. 13. Coombs winning by a score of 19 to 15. Sweepstake-shooting followed, Haskin of the Queen City Club winning twice, and Jewett of the Audubons once, while Oering and Coombs twice shared second money, and third fell to John Warner.

SKATING.

THE CHAMPIONSHIP.—The announcement of the one-hundred-mile race for the title of champion of America at that distance, a belt worth $200, and a sweepstakes of one hundred dollars each, to take place at the quarter-mile track of the Manhattan Polo Association, this city, Feb. 12, has created considerable stir among those whose pretensions run in that direction. John Ennis has already put down his name for a chance at the honors, trophy and cash, and, judging from what has occurred in the past, his old antagonist C. St. Clair Millard and his would-be opponent of a year ago, Rudolph Goetz, both Western men of note as long-distance skaters, will join with him in the race. Canadian experts and professionals nearer home may also be expected to enter. The belt is a challenge trophy, and all subsequent matches or sweepstakes will be managed by the contestants themselves. Entries will close Feb. 5 with Wm. B. Curtis, *Spirit of the Times*, P. O. Box 938, New York City.

WINDSOR SKATING RINK.—At this resort, Eighth avenue, 56th and 57th streets, this city, a twenty-five-mile skating race for the amateur championship of America is fixed for Saturday, Jan. 22, at 7.45 P. M. Handsome gold medals to first, second and third. Entrance-fee, $1. Entries close Wednesday, Jan. 19, and should be addressed to A Macmillan, at the rink.

"VIDOCQ THE FRENCH DETECTIVE," new edition, recently published by T. B. Peterson & Brothers, Philadelphia, Pa., is a book that will find many readers, and is as interesting as revelations of criminal life can well be. The life of the great French detective giving title to this volume has been faithfully depicted, and Dr. R. Shelton Mackenzie, who furnishes an introductory chapter and personal recollections, has also performed his part thoroughly well.

BASEBALL.

THE BASE-PLAY OF 1880.

For many years past have we, season after season, endeavored to press upon the professional fraternity the importance of skillful base-running in winning matches, as well as to show them the many fine points that were capable of being developed in first-class base-play. Judging from the fact that the finest base-running and base-play ever witnessed in the professional arena was exhibited during the season of 1880, the indications are that the lessons that have been taught have at last yielded fruit. With all the skill shown last season in this special department of the game, there are yet some things to be learned. Experience is frequently a good teacher, but her lessons are costly at times. There are players, however, who will not derive their knowledge of how to play the points of the game well from any other source, and hence it is that years have been required to develop a degree of skill in base-play and base-running which might otherwise have been attained in a single season or two. Backing each other up is one great feature of the play of first-class basemen. Indeed, infield work can never be effectually attended to without it. Backing-up is, in fact, an essential of successful fielding in every part of the diamond, but especially is it necessary in the infield. When the old method of fielding in vogue twenty years ago at Hoboken is remembered and contrasted with such fielding as was exhibited by the champion Chicagos in 1880, one can readily see what a vast improvement has taken place, not only in fielding generally, but especially in base-play. In the old times the only infielder who ever thought of backing up a companion was the short-stop, and even he considered that his chief duty in this respect was to attend to the pitcher only. Base-players of the olden time, with some rare exceptions, never thought of leaving their positions to field a ball, or to assist in fielding it, which went to any position save their own, hence base-running was done in that time which yielded bases such as could not be run now in any of our nines. Throwing to first base to catch a runner napping was a frequent thing in the old days—now it is justly regarded as a play of only exceptional occurrence. Now and then there may be a pitcher who has a rare knack of dodging a runner out by a throw of this kind; but, as a general rule, no strategic pitcher will allow himself to be put out of pitching-form by the efforts of a daring runner to induce him to throw to first base. The rule now is for the pitcher to trust to his strategic delivery to the bat to catch the runner at first base at fault, and this he does by causing the batsman to force him out at second. Under the new rules, by which the pitcher is set back five feet nearer to second base, throwing to first base to put a runner out will almost be entirely done away with, the pitcher's efforts how being devoted to inducing the runner on first to go down to second, where he will now have a better chance to throw him out than ever before. Base-runners will have to look sharper in running to second now than before, while second-basemen will have more work to do in holding balls thrown from the pitcher than hitherto. We noticed in the play of the best base-running teams of 1880 that, when a long fly-ball was hit to the outfield, runners on the bases held possession of their bases until the ball touched the hands of the fielder, and was either caught or dropped. Such runners never left their bases when the ball was hit—or, if they did, under the impulse of the moment, they invariably ran back to the base and waited, when they saw that the ball was hit high to the outfield—but stayed on them, ready to run on the catch or the drop. Runners who blundered in their work would invariably run halfway down and stop and watch the ball, and, in case of a catch, they would rarely have an additional forty or fifty feet to run, besides gaining little or nothing if the ball was dropped. Sharp base-running is half the battle in a closely-contested game. One passage in what quick running will yield base-hits, where slow running causes the batsman to be put out. Quickness in starting is a great thing; but the feature of base-running is the judgment necessary to know when to start, and that is a thing we shall start to do. The invariable rule in base-running is that the "runner who hesitates is lost." Either go and take all risks, or don't start at all until you are forced to by the batsman.

Every base-player requires to be a man with all his wits about him, especially the occupants of second and third base. Some splendid second-base play was done by Burdock, Ferguson, Quest, Farrell, Gerhardt, Dunlap and Sutton the last season, while some masterly third-base play was shown by Morrissey, Williamson and one or two others. In first-base play the veteran Joe Start bore off the palm; Sullivan also did some fine first-base play, Meyerle being the best National man. We look to see better base-play and better base-running the coming season than was done even during the past year, for better discipline will necessarily prevail, and with this will incessarily come improved play in the points of the game.

BASEBALL IN NEW ORLEANS.

The R. E. Lees played the Remy Clarkes at New Orleans, La., Jan. 2, when the former won easily in a game limited to six innings on account of darkness. Denny Wade was unable to play with the Lees, having had his arm poisoned from the elbow to the wrist by being cut by a piece of copper. The Lees led off with four successive safe hits and batted Dunn very hard throughout the game, while the Clarkes were unable to hit Collins' very effective delivery. "Mullane" commenced pitching, and presented the first three batsmen of the Clarkes with bases on called balls, whereupon Collins was substituted, in the sixth inning, and he started in again to pitch; but after he had sent the first two batters to their bases on called balls his place was taken by Collins. "Mullane's" record as above given is a remarkable instance of wild pitching.

R. E. Lee.	T.	B.	R.	O.	A.	E.
Miller, r. f.	4	3	1	0	0	0
Bond, s. s.	4	3	2	2	1	0
Collins, p.	4	2	1	0	4	0
Richm'nd, 3b.	4	2	1	0	0	4
Ermon, l. f.	4	0	2	0	1	0
Brennan, c.	4	1	2	1	7	0
Mullane, c. f.	4	0	2	0	2	0
Landry, 1b.	3	2	2	8	1	0
Hannifin, 2b.	3	1	2	1	2	0
Totals	35	14	14	12	18	4

Remy Clarke	T.	B.	R.	O.	A.	E.
Dunn, p.	3	1	0	1	0	1
Totals	27	7	5	18	9	19

R. E. Lee	6	1	2	0	1	—14
Remy Clarke	3	0	1	0	1	— 7

Umpire, Pierce Grace of the Crescents. Time, 1h.

THE YALE CLUB'S NEW GROUND.

The Yale Club have issued a circular to the graduates and friends of the University explanatory of the movement now on foot to secure a permanent ground for the use of the collegians. This movement is rendered necessary by the high rents charged for the grounds now used, the owners' intention to cut them up for building-lots as soon as it will pay, and the fact that Yale is obliged to go a mile and a half to find a practice-ground, while her rivals, Harvard in particular, have fields of their own close at hand. It is proposed to purchase a field for baseball, football, and other field athletics, and to improve it by fencing and grading, by building suitable accommodations for spectators, and by laying a track. The whole expense, amounting to about $30,000, must be borne by those who believe in manly sports for college men. By March a piece of land will in all probability be secured. It is expected that by that time $15,000 will be available. $12,000 have already been subscribed.

SUGGESTIONS.—An old Canadian ball-tosser, writing from St. Mary's, Ontario, on the 10th inst., thus discourses on what he regards as advisable improvements in the rules of the game: "I have played baseball nearly forty years, and have been a reader of THE CLIPPER since its first issue. I heartily endorse and approve your efforts to improve the game, although 'the machine' seems to be against you. When I first played we threw the ball, standing twenty yards from the home-base. When the girls' style of tossing or pitching was introduced we went up five yards nearer. Now that we are throwing again let us go back to the original distance and do away with the present mockery of pretended pitching. It will favor the catcher and bat and improve the whole game. The restriction on running bases on fly-catches should be taken off. The batsman would be out, of course, but let the other base-runners go at their pleasure on every *fair hit*. I can see no reason why that kind of sacrifice-hit should be barred, and it is more taking and gets the measure of the pitcher better than putting the ball down towards first base. If a base-runner is unavoidably hit by a batted ball, he should not be out. If anyone is punished for that, it should be the batsman. Sacrifice-hits for the good of the side should be scored as base-hits. A batsman hit by the pitcher while standing fairly in his position should be given his base."

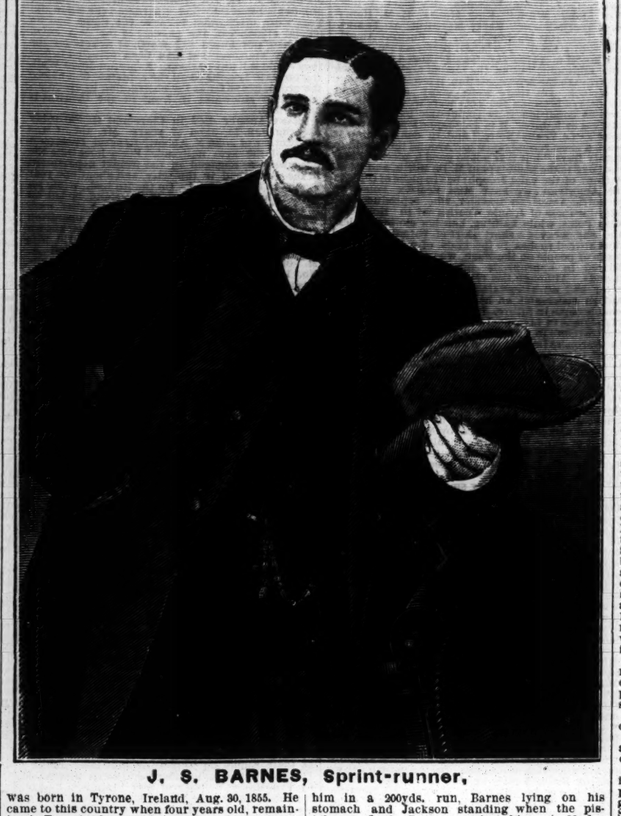
ATHLETIC.

TWENTY-MILES AMATEUR RUN.

Much interest was felt among amateurs in this event, for which the London Athletic Club offered handsome prizes in the first three men, silver medals to all who covered the distance inside of 2h. 1m., and bronze for such as might excel 2h. 14m., while a gold medal was offered to whoever should cut in 2h. 57m. It was decided at the Stamford Bridge Grounds on Saturday, Jan. 1, and produced a large field of starters, no one of whom got as high as the standard fixed, although the winner succeeded in beating the best time previously made by an amateur for this distance by 2m. 57s. Stenning, 2h. 8m. 18s. In view of the excellence of the record made, the victor was awarded the gold medal in addition to the main prize for placed men, while the 2h. 8m. 18s. made by the first nine contestants, and interesting details of the race, are herewith given: G. A. Dunning, Clapton Beagles (scratch), first, in 1h. 58m. 44s.; T. R. Sachs, T. H. H. (15m. 30s. start), 2d, 2m. 23s.; second; F. Twine, Clapton Harriers (4m. 30s.), 2h. 9m. 35s., third; W. Lock, Spartan Harriers (8m. 30s.), 2h. 14m. 4s., fourth; J. E. Dixon, Hampstead Harriers (8m. 15s.), 2h. 14m. 54s., fifth; H. Bishop, South London Harriers (6m.), 2h. 13m. 29s., sixth; F. Burford, Bristol (6m. 30s.), 2h. 14m. 30s., seventh; J. A. Voelcker, T. H. H. (5m.), 2h. 14m. 34s., eighth; W. Haden, Temple B. C. (8m. 30s.), 2h. 18m. 36s., ninth. The start was effected shortly after two o'clock. Dunning secured his first mile in 5m. 14s., he then leading Stenning (scratch) by ten yards. Stenning retired on reaching eight miles, and at ten miles Sachs was still pioneer. Running in grand form, however, Dunning was gradually but surely overhauling the front division, his time for the half distance being 55m. 14s. Two miles further on, however, Lock had deprived Sachs of the lead, and at fourteen miles Foreman (4min.) had run into second place. The effort, however, was undoubtedly too much for him, as shortly afterwards, through adopting walking tactics, he again fell into the rear, Dunning having at that point run into fourth place. At 17¼ miles Dunning, amidst loud cheering, took the lead, and from this stage of the journey the race was for him, of course, a foregone conclusion, the game little scratch-man eventually winning by 1,000 yds., 300 yds. dividing second and third, 80s. third and fourth, 65s. fourth and fifth, 47s. fifth and sixth, 54s. sixth and seventh, and 56s. seventh and eighth.

"SPORTING LIFE COMPANION."—Our thanks are due to Geo. W. Atkinson for a copy of this very interesting little pocketbook, issued at intervals each year from the office of *The Sporting Life*, London, Eng. It contains a mass of information in a small compass.

WM. CUMMINGS of Paisley, Scotland, in view of the fine performance recently accomplished by R. Cummins of Cardiff, Wales, deemed it advisable to pay forfeit in the match wherein he undertook to give the Welshman twenty yards in a mile.



J. S. BARNES, Sprint-runner.

was born in Tyrone, Ireland, Aug. 30, 1855. He came to this country when four years old, remaining in Toronto, Ont., until he was seventeen years old, from which time until last Spring he traveled as a professional runner. His weight in condition is 150lb; height, 5ft. 8½in.; measurement of upper arm, 12¾in.; forearm, 10¼in.; chest, 40in.; thigh, 22½in.; calf, 15in. His first race was with John Burns, 100yds., for $100 a side, standing start, and "the junior championship of Canada." Barnes won by eight feet in 11sec., Toronto, Oct. 12, 1871. He next ran John Lang, 100yds., $50 a side, standing start, beating him thirty feet in 22sec., on the Lachine road, Oct. 7, 1872. His next race was with Jim Frisbie, 75yds., for $100 a side, standing start, beating him three feet in 9sec., Buffalo, N. Y., June 3, 1873. He received $100 forfeit from B. Kent in a 150yds. match, Cleveland, O., June 10, following. His fourth opponent was Jasper Smyth, 150yds., $200 a side, flying start, Barnes beating him three yards in 15½sec., Cleveland, June 12. His fifth race was with Charles Rankin, 80yds., for $120 a side, flying start, beating him two yards in 7⅞sec., Buffalo, N. Y., July 20, 1873. James Comeskey came to grief in his match for $500 a side, standing start, and Barnes won in 11⅛sec., Driving Park, Tonawanda, N. Y., July 28, 1873. In April, 1874, he went to England to run in a handicap, but was taken sick, the climate not agreeing with him, and he was forced to return without running. He met Thomas Carval, to whom he gave two yards in 150, and won by six feet, $50 a side, standing start, in 15½sec., Paterson, N. J., June 20, 1876. Jack Ball received him with 10yds. start, Livingston, 125yds., $500 a side, at the Olympic Baseball Grounds, Paterson, N. J., Aug. 5, following, Barnes beating him a foot; time, 12¾sec. He conceded Thomas Carroll 10yds. in 150, for $50 a side, and was unable to play with the Lees, having had his arm poisoned from the elbow to the wrist by being cut by a piece of copper. The Lees led off with four successive safe hits and batted Dunn very hard throughout the game, while the Clarkes were unable to hit Collins' very effective delivery. "Mullane" commenced pitching, and presented the first three batsmen of the Clarkes with bases on called balls, whereupon Collins was substituted, in the sixth inning, and he started in again to pitch; but after he had sent the first two batters to their bases on called balls his place was taken by Collins. "Mullane's" record as above given is a remarkable instance of wild pitching.

R. E. Lee.	T.	B.	R.	O.	A.	E.
Miller, r. f.	4	3	1	0	0	0
Bond, s. s.	4	3	2	2	1	0
Collins, p.	4	2	1	0	4	0
Richm'nd, 3b.	4	2	1	0	0	4
Ermon, l. f.	4	0	2	0	1	0
Brennan, c.	4	1	2	1	7	0
Mullane, c. f.	4	0	2	0	2	0
Landry, 1b.	3	2	2	8	1	0
Hannifin, 2b.	3	1	2	1	2	0
Totals	35	14	14	12	18	4

Remy Clarke	T.	B.	R.	O.	A.	E.
Dunn, p.	3	1	0	1	0	1
Totals	27	7	5	18	9	19

R. E. Lee	6	1	2	0	1	—14
Remy Clarke	3	0	1	0	1	— 7

Umpire, Pierce Grace of the Crescents. Time, 1h.

MYERS TO VISIT ENGLAND.

The general desire among amateur athletes on both sides of the Atlantic to see the wonderful American runner L. E. Myers competing side by side with the cracks among the members of English clubs will, if nothing untoward transpires within the next few months, be gratified during the coming season. The Manhattan Athletic Club of this city, to which Myers belongs, held a meeting last week, and decided to send him as a representative of that club to compete at the amateur championship games to be held in the British metropolis in July. He will take his departure from New York the first week in June, and after appearing at said games, and probably at several club meetings, he will return to the States in time to take part in the amateur championship sports to take place here Sept. 25. The American champion betrays a laudible ambition to win laurels from the best men in England on their own grounds; and as the Manhattanites place implicit confidence in his invincibility, and a most cordial welcome by the press and fellow-amateurs of Albion's isle is assured him, they take pleasure in sending Myers on a mission which, if successful, means great credit for the club itself, and will, we think, go far towards convincing now skeptical Englishmen of the extraordinary powers of the modest New-Yorker, and the genuineness of exceptionally fine performances not infrequently recorded here.

THIRTY-MILES AMATEUR WALK.

The London Athletic Club held an amateur long-distance walk at the Stamford Bridge Grounds, London, Eng., Dec. 26, in which excellent work was done. The result, with the time of the eighteen men who won prizes by getting within the limit of 5h. 30m., was as follows: W. E. N. Coston, Southampton A. C., 4h. 46m. 52s.; A. E. Squires, L. A. C., 4h. 48m. 52s.; F. W. Firminger, L. A. C., 5h. 2m. 48s.; L. C. Thomas, L. A. C., 5h. 5m. 15s.; F. G. Hebblethwaite, L. A. C., 5h. 7m. 55s.; E. D. Johnson, L. A. C., 5h. 7m. 57s.; W. M. Colson, L. A. C., 5h. 8m. 20s.; H. H. Griffin, L. A. C., 5h. 8m. 45s.; H. B. Tween, T. R. C., 5h. 17m. 32s.; F. B. Montague, L. A. C., 5h. 18m. 25s.; A. S. Dunn, 5h. 18m. 45s.; E. H. Dixon, L. A. C., 5h. 20m. 18s.; P. G. Lane, 5h. 20m. 32s.; J. E. Dixon, Hampstead Harriers, 5h. 24m.; L. M. Ford, L. A. C., 5h. 24m. 40s.; and H. Thornewill, Clapton Beagles, 5h. 26m. 47s.; H. W. Innes, C. U. A. C., 5h. 27m. 42s.; J. A. Voelcker, L. A. C., 5h. 28m. 9s. The first two competitors beat all previous records from at least fifteen miles upward, and perhaps for two or three miles preceding the fifteenth, but the English sporting journals we have seen do not give the figures for every mile.

CHALLENGE TO SPRINTERS.

The appended challenge comes to us accompanied by a deposit of a half century, and should not be allowed to go begging:

PITTSBURG, Jan. 13, 1881.

FRANK QUEEN, Esq.—*Dear Sir:* Inclosed please find P. O. order for fifty dollars, as a forfeit for two hundred and fifty dollars, or more, to match Geo. H. Smith of Pittsburg, Pa., to run a foot race of one hundred and twenty-five or one hundred and fifty yards against any man now in America, excepting Chas. McIvor and J. P. Crossley. I will give or take reasonable expenses. My offer to remain open for acceptance thirty days from Jan. 20, 1881. I remain yours, very respectfully, J. D. A. BERLIN.

THE SECOND annual Winter games of the Empire City Athletic Club will be given in the American Institute Building, this city, on Monday evening, Jan. 31. The following events will be contested: 70-yds. run, handicap; 70-yds. hurdle, handicap; 440yds. run, handicap; half-mile run, handicap; one-mile run, handicap; one-mile walk, handicap; two-mile walk, handicap; two-mile walk, for letter-carriers and members of the Police and Fire Departments (amateurs only); tug-of-war, 600lb (stripped); tug-of-war, six men, open to all amateur rowing associations, weight unlimited, for a stand of colors; tug-of-war, four men, for colored men, prize $30. Gold medals will be given to first and silver to second in each event, except tug-of-war (600lb), in which winners only will receive gold medals. Entrance-fee, 50c. per man for each and every event. All entries to be sent to Jos. Gordon, secretary, Thirty-ninth street and Second avenue.

BICYCLING.—A bicycle tourney, contestants to ride eight hours daily for six days, for prizes of $200, $100, $65, $50 and $35, was concluded at the Northumberland Cricket Club grounds, Newcastle, Eng., Jan. 1. Score: G. W. Waller, 731 miles 2 laps (ten to a mile); J. Cleminson, 730mls. 4 laps; J. W. Lamb, 730mls. 4 laps (a half-yard behind second); T. Batzensby, 724mls. 1 lap; J. Battensby, 686mls. 9 laps; R. Roberts, 600mls. 1 lap. An eight-hours professional race, for men who had never won a six-days contest, resulted thus: W. Downey, 122mls. 8 laps; T. Lawson, 117mls. 5 laps; T. Waller, 117mls. 2 laps. A ten-miles amateur scratch race on the last day was won by W. Mills in 38m.; J. McEwen, second; W. Armstrong, third. A thirty-miles professional handicap was decided the same day; R. Roberts (30s.), 1, in 1h. 47m.; J. Skeene (2), 2; T. Waller (7½), 3.

THE FIRST FEMALE PEDESTRIAN CONTEST which ever took place in the vicinity of London, Eng., came off on a fourteen-lap track in the banqueting-hall of the Alexandra Palace Dec. 27. It was a thirty-mile race, and the contestants were Madame Blanche Victor, Madame Florence and Madame Engio. Victor won in 5h. 46m. 27s. Florence covered 25 miles 8 laps, and Englo 23 miles 9 laps.

HOLLYWOOD VS. GOODWIN.—There having been considerable talk recently regarding a proposed match between Dick Hollywood and Dick Goodwin, the former requests us to say that he will not make a match to fight Spring Dick at catch-weight, but that he can be backed to fight any man in the world at his proper weight, 112lb., for twenty-five hundred dollars a side. When Goodwin feels inclined to make a match upon these terms, Hollywood, who is now thirty-six years old and the father of fourteen children, will be only too pleased to talk business with him.

OWEN MOLONEY is teaching sparring at Pittsburg, Pa.

THE SPORTSMEN'S CONVENTION.
Active Preparations for the Meeting at Coney Island.

Preparations are being pushed forward with great activity for the Twenty-third Annual Convention and Tournament of the New York State Association for the Protection of Fish and Game, which is to be held at Coney Island next Summer. In a circular just issued the gentlemen of the Long Island Sportsmen's Association, under whose auspices the convention is to be held, make the following points:

The Twenty-third Annual Convention of the New York State Association for the Protection of Fish and Game and its tournament will be held in the Summer of 1881, under the auspices of the Long Island Sportsmen's Association. The place selected is the Brighton Beach racecourse, at Coney Island. Clubs from all portions of the State, embracing the most influential members of the various cities, as well as of the rural districts, will be in attendance. This section of the State, for the first time since the Association became large, is chosen by reason of the incomparable advantages afforded. It has been customary to offer prizes for competition at rifle, pistol and trap-shooting and for fly-casting. These prizes, consisting of money, guns, fishing-tackle, ammunition, and articles useful and necessary or ornamental of every description, have always been donated by dealers and business men, who in return are advertised properly and without expense to them in circulars, programmes, pamphlets and the newspapers.

It is proposed to make this the most important and successful event of the kind. To this end the undersigned have been appointed a committee to receive donations of suitable prizes, and to arrange for the publication and distribution of the advertisements and acknowledgments. The circulars and programmes will be issued between March 1 and March 15 next, and sent to every club of the Association throughout this State, and to other State organizations and the press. They will also be widely distributed at the time of the convention and tournament, which will continue for at least one week, during the season at Coney Island, and systematic publication in the newspapers will be assured. All prizes must be delivered by March 1, 1881, and donors are requested to send a memorandum of the proposed gift at the earliest convenient date, as it is desirable they should be classified before March.

All prizes will be exhibited, with the donor's name displayed thereon, for public inspection in a conspicuous place, for a reasonable time, and every practical effort made to thoroughly advertise the same.

Several valuable prizes have already been tendered and accepted.

All communications on the subject should be addressed to one of the committee, who will cheerfully furnish the desired information.

The circular bears the signatures of the following-named gentlemen: The Prize Committee is composed of the following gentlemen: Charles W. Wingert, Fountain Gun Club; A. Eddy, Long Island Shooting Club; F. C. Chamberlain, Nonpareil Sporting Club; Chas. W. Rodman, Garden City Gun Club; Leslie W. Wilson, Metropolitan Gun Club; Fred. Cross, president New York State Association; Geo. A. Chappell, president Long Island Sportsmen's Association; N. B. Cooke, corresponding secretary New York State Association, and Geo. Delap, recording secretary New York State Association.

ITCHING PILES: a moisture, intense itching, most at night. Swayne's Ointment sure cure.—*New England Farmer.*

THE GAME OF CHESS.

To Correspondents.

BRO. ALLEN.—The requisition in behalf of *Nuovo Ricista* attended to.

C. G. THOMPSON.—One of your problems was our No. 996, Jan. 8, 1876; and there were one or two previously. No conundrums in Chess Column, as a rule, are published.

F. B. PHELPS.—You are the first to take the scalp of Enigma 1,294. Thanks for your own solution.

J. W. H., M. D.—Problem 1,254 under your grasp as yet; Problems 1,253 and 54, right. They will be welcome.

W. E. HYDE, Danielsonville, Ct.—You *write* an impossible first move in Problem 1,256 from its nature, we think you had the right move in mind, and have solved the problem. Come again.

PRIZE PROBLEMS.—Our Italian contemporary *Nuovo Mondo degli Scacchi* published a year or two ago a collection of prize problems from various tourneys of different nations. Another volume of the same sort is in course of collection, in which THE CLIPPER'S "Centennial Tourney" is to be represented by its world-renowned prize set "Echtheit."

Enigma Extra.

Since the publication of the awards in the fifth American Tourney, the distinguished veteran composer "C. W. of Sunbury" has administered pretty pointedly on the stalwart stag present similarity between the four-mover in *"Sub hoc"* (see Enigma 1,257, below), and a four-mover by his own pen published in *Westminster Papers*, March, 1876. Before citing that problem, we will quote a paragraph from *The Chess-player's Chronicle*, to which publication "C. W." addressed his communication. The editors say: "Although there is some difference both in the mode and in the history between this pair, we are decidedly of opinion that the chess thought or subject is identical in both. How far such similarity of idea, if existing, is to be judged, we ought not to have denominated the high value set upon *'Sub hoc'* is not for us to calculate. Our correspondent, after publication of his problem, was told, it appears, that a similar position had been printed some years previously; but, if such is the case, he has been unable to trace it." "C. W.'s" problem:

WHITE.
White to play and give mate in four moves.

Enigma No. 1,257.

First prize in fifth American Congress Tourney.
"Sub hoc signo vinces."
BY HERMANN VON GOTTSCHALL.

WHITE.
White to move and win.

Problem No. 1,257.

BY F. H. CURTISS.
BLACK.

WHITE.
White to play and give mate in four moves.

Game No. 1,257,

by correspondence between our contributors George F. Fisher of St. John, N. B., and Geo. R. Doak of Vinalhaven, Me.

SCOTCH GAMBIT.

White, Mr. Fisher.	Black, Mr. Doak.	White, Mr. Fisher.	Black, Mr. Doak.
1..P to K 4	P to K 4	19..R P × P	K B × P
2..K Kt-B 3	Q Kt-B 3	20..R B × P	K R × B
3..P-Q 4	P × P	21..Q-R 5	K R-K 2
4..K Kt × P	Q Kt × Kt(a)	22..Q-R 3	R Kt-Q sq
5..Q × Q Kt	K Kt-K 2 (b)	23..Q Kt-B 4	Q B-his 3
6..K B-K 3	K B-Q 3	24..P-K B 3	K R-B 4
7..Q-her 5	Q-K B 3	25..Q Kt-K 5	Q-K sq
8..Castles	R B-K 2	26..R R-K sq	P-K R 3
9..P-K B 4	Castled	27..Q-R 4	P × P, Kt
10..Q B-K 3	P-Q 3	28..Q R × Kt	Q-K Kt sq
11..Q Kt-R 3	Q B-K 3	29..Q B × P	K Kt-B 3
12..Q-K Kt 3	Q Kt-Q 2	30..Q Kt-K 6	Q R-Q sq
13..Q-her R 4	P-Q B 4	31..Q B-Q 4	Q-K R 7
14..Q R-K sq	Q-K Kt 3	32..Q × Q +	Q × Q
15..Q-R 5	Q-K 3	33..Q-K 6	Q-Q 4
16..K B-Q 5	Q B-Q 2	34..R Q-Q sq	P-Q R 3 ?
17..Q

THEATRICAL RECORD.

Movements, Business, and Incidents of the Theatrical, Circus, Musical and Minstrel Professions.

CLIPPER POST-OFFICE.

☞ A STAMPED ENVELOPE, plainly addressed must be inclosed for each and every letter, and the line of business followed by the party addressed should be given, in order to prevent mistakes.

NOTE.—Professionals and others should bear in mind that, by a late change in the postal-laws, all letters, etc., in transit between the United States and Canada, must be prepaid, otherwise they are not forwarded.

Letters received for week ending P. M. MONDAY, Jan. 17.

LADIES' LIST.

Asurine, Marie (2)
Allyne, Kittie
Bennett, Laura
Burnett, Ada
Bartlay, Annie L. (3)
Boyd, Nellie
Bianos, Julietta
Bantzl, Mrs. Fannie
Boyle, Annie
Budworth, Emma
Bernard, Mrs. Mollie
Barnes, Maude (2)
Bayllis, Mrs Louisa
Cushman, Lottie
Cadligan, Ada
Crolius, Mina
Clifton & Joe Redmond, Ada
Cope, Annetta
Dudlie, Emma (2)
Duncan, Pearl (3)
Disconnco, Manzonia, (?)
Dimple, Dottie
Edstrom, Mrs. Fisk
Fisk, May (4) 3c.
Forrester, Maude
Forrester, Jessie
Goodall, Rose
Gill, Mrs. Wm.
Harland, Rose
Herbert, Carrie
Hyers Sisters
Howard, Lillie
Hoffman, Emma
Herbert, Emily
Kellogg, Clara L.
Kingston, Agnes
Lang, Mrs. Dollie (2)
LaRue, Mrs. Lizzie
Lucille, Fannie
Lawrence, Ada
Langley, Josie
Leyman, Pauline
Lindsey, Alice
Lee, Minnie
Lougee, Kittie
Leland, Jennie
Lewis, Mrs. Josephine
Marshall, Florence
Morris & Ada Alb. Mlle.
Murphy, Mrs. Annie
Morton, Jennie
May, Fannie
Mitchell, Mrs. Annie
May or Healey, Mrs. Florence
Mason, Tillie
Morris, Clara 2c.
Mills, Fannie J. (2)
Noxon, Nellie
Newton, Stella
Oates, Fannie (2)
Oswald, Maude
Oates, Alice
Palmer, Minnie
Phoenix, Ida
Prestige, Fannie
Parslow, Lillie
Punsam, Katie
Page, Mrs. Sarah E.
Parver, George
Phillips, Mrs. F. K.
Raymond, Annie
RosaComb, Manager Pattie
Randall, Hattie
Ramsden, Dalmie
Ralinski, Alice
Rose, Millie
Sparrow, Miss
Seguin, Mlle.
St. Felix Sisters, The 16c.
Seidenreich Manager Stetson, Louise
Selwyn, Blanche
Smith, Pauline
Teets, Jennie
Turner, Lilla
Tortland, Ida
Wood, Fannie
Williams, Mrs. 9c.
Wessels, Mrs. G. W.
Wallan, Ida
Worland, Annie
Western, Lillie (2)
Weaver, Ella
Willett, Lottie
Warner, Jeffreys
Yandle, Miss

GENTLEMENS' LIST.

Alton, W. H. (3)
Austin, C. W. (3)
Andrews, Prof. (bird-show)
Anderson, Phillip
Alison, Charles
Aubrey, Robt.
Ashley, Edward
Abbott, Harry
Adams, Burton
Amann, Andy
Arnold, Edward D.
Aiken, Albert W.
Aymar, Fred
Bailey, J. A. (2)
Bartine, F.
Barker, Ali.
Barnum, Geo. W.
Blossom, Nat
Binny, Frank
Bills, Chas.
Boyton, Capt. P. (2)
Blaisdell, W. 3c.
Brace, Frank
Bixby, F. L.
Barton, T. H.
Barlow, W.
Boothby, Dave (4)
Burke, John E.
Bryon, E. Arthur
Baum, Prof.
Brewster, C. W.
Bonitace, Jr., Geo.
Bayer, Geo.
Bowen, Daniel
Burgess, Neil (3)
Burk, Major
Brazier, W. L. P.
Bush, I. T. (2)
Belmont, Chas.
Bennett, Jas.
Boucicault, Dion
Butler, Frank
Burton, E.
Bohee, James
Browne, R. S.
Beck, George
Bloom, E. L.
Barnett, R. G. T.
Baughman, R.
Bailey, Jas. A.
Brazier, R. L.
Barton, Tom
Balabrega, J. M.
Baldwin, Harry
Bennett, Frank
Batcheller & Doris (2)
Beedle, D. D.
Brazier, R. K.L.
Carr, Frank H.
Cone, J. Horace
Cransell, T.
Catletts, The
Conroy, Tod Carey & Lee)
Covella, Chas.
Crossdill, J. A. (2)
Clarke, Kit
Colliom, Andy
Collins Brothers
Chapman, W. C.
Colborn, Thos. E.
Cain, Geo. R.
Collins, E. S. or E. J.
Curren, Geo.
Colville, Sam'l (2)
Clarance, Ed
Chipper Quartette
Courtright, Billy
Cordora, Harry (2)
Clark & Tracey
Courtenay, Carter
Cooke, Prof. H.
Conard, Frank
Cody, Frank
Clark, Willis
Callender, Chas.
Clooney & Harris
Crane, Wm.
Covert C. H.
Cook, Prof. A. M. "C. W."
Carroll Brothers
Cummings, Bill
Collins, John J.
Cooper & Jackson
Cole, (2) — (magician)
Diamond, Chas.
Dale, D. W.
Dellaver, G. W.
Bucrow, Wm. (3)
Dixon, Henry
DuRell, Edwin
Dewyer, Jerry D.
Dewyer, Jas.
Davenport, Geo.
Davies, Tom
Dumont, C. H.
Daytons, The
Duffy, Will J.
Denotti, Fleury
Davis, Chas. H.
Donavins, Geo. B.
Donohue, Jas.
DeSalmer, Red
Dearin, Sam
Davis & Evans
Edwards, J. W.
Eldridge, C. B.
Edwards & Taylor
Ennis, John (3)
Ellis, Gus
Emery, Wm
Eggleston, C. W
Eberle, C. F.
Frye, Chas.
Fenton, John F.
Fay, John
Flynn & Enson
Ferguson & Mack (2) 13c.
Fierce, Louis
Field, Alf. N.
Forrester, Wm.
Fools, The
Fields & Leslie
Frankum, G. W.
Frankum, G. W.
Ford, Thos.
Fursman, Chas. G.
Fursman, Geo. (3)
Fisher, J. B. (2)
Furgerson, J. B.
Fulford, Chas. E.
Forepaugh, Adam (2)
Fitzpatrick, J. H.
Fleary, Fernando
Fenton, Scott
Flynn, Jr. of Leonard & Flynn)
Fenton, Dan
Gaston, Ed.
Gaston, (3)
Greene, C. H.
Gildersleeve, Mr.
Gradaire, James
O'Connor, J. O.
O'Brien, (circus)
Orndorff, H. F. (2)
Osborne & Weaver
Patrick, J. C.
Phillips, —(skater)
Perley, Wm.
Parks, John (circus)
Phoenix, Walter
Parsons, John
Paine Ira A. (2)
Pearl, C. C.
Pullman & Hamilton (3)
Potter, C. A.
Reidner, H. C.
Peters, Chas.
Perine, C. E. (2)
Rodden, Shaw
Raymond, John T.
Reed, Chas.
Remenyi
Ross, B. S.
Ross, B. S. (2)
Rose, Mack
Robson & Crane (2)
Ronaldo, Wm.
Russell, Fred P.
Rentzel, Mr.
Elrath
Reede, Thos. C.
Robinson, S. F.
Rae, Harry
Keno, Richd
Rhinehart, Ed
Ryan, Sam
Razzilla, Geo.
Ring, Wallace
Rainford, Milton
Roe, H. W.
Osborrof, —(circus)
Ross, D. C.
Robinson, James
Rankin, Carl
Rogers, John H.
Richards, Geo.
Rowe, Dick
Smith, J. G.
Sayles, Howard
Seilon & Burns
Sperra, H. E.
Shaw, Frank
Shrade, P. W.
Sells Brothers
Sanford, B.
Sands, E.
Stoppler, Bernard
Salsbury, Nate
Scribner, Frank
Schemmerhorn, W. S.
Schlegel, G. W.
Schultz, C.
Sipley, Henry
Sauvell, Sig.
Stevens, W. T.
Smith, Geo. W.
Sheridan, F. B.
Stetson, H.
Speed, Wm. (2)
Straight, Ned
Shaw, W.
Stowe, Will H.
Smith, Archie
Sullivan, J.
Sykes, Webster
Seider, Joe E.
Sanford, C.
Smith, Neil
Smeed, W. S.
Sayers, Thos. (2)
Schoolcraft & Coes
Scott, Andrew
Sampson, O. S.
Smith, James
Stowe, Chas.
Stone, Geo.
Su ll , o' Sur-i n & Du. ell
Tannehill, T. F.
Thatcher & Hume
Thorn-, Ernest
Trumbore, H.
Todd, W. E.
Tudor, J. W.
Turiel & Co., Manager
Thayer, Prof. R.
Tannehill, E. D.
Toole, T. R.
Timmons, Geo. H.
Trumbull, D. K.
Tinnuchi, Bart
Thorndike & Leigh
Taylor, Billy (2)
Thorne, C. H.
Thomas, E. S.
Unger, J. M.
Van Amburgh & Co.
Van, Val
Vampen, H.
Vosburg, F. L.
Vosburgh, E. E.
Watson, Harry
Wagner, Carl
Wentworth, Harry
Wilkinson, Chas.
Wilson, Dick (2)
Worth, W. H. 9c.
Ward, Thos.
Walls, Geo.
Wheeler, A. C.
Warburton, J. E.
Woods, Lester
Weston Brothers
Wood, W. N.
Wilt, Milt
Woodard, John (2)
Welby & Pearl (2)
Weldon, Bishop 16c.
Williams, H. F.
Wallace, Billy
Wood, — (or Wood & Beasley)
Woodland, Nick
Washington, Geo. W.
Willis, Oscar
Warner, J. E.
Welch, Mike
Webb, J. C. (circus)
Woodlon, Harry
Wires, R. S.
Walcott, J. E.
Wallace, —
Woodring, Nat
Webb's N. O. Minstrels
Williams, Gus
Wilton, Jos.
Wood, W. Lawrence
Waltser, Robt.
Wells, Sam
Young Man"

ANSWERS TO CORRESPONDENTS.

(With a view of relieving the pressure upon our regular "Answers to Correspondents" column, we propose to insert here all replies to questions relating to engagements. Such queries as relate to other matters will be answered in our regular columns, and should be written on separate slips of paper from those used for information concerning engagements. No answer at all will be made, orally, by mail or telegraph, to any question that we may have chosen to insert in this department, unless such answer will be answered publicly, through our columns.—ED. CLIPPER.]

☞ QUESTIONS THAT DO NOT REACH THIS OFFICE UNTIL MONDAY MORNING WILL NOT BE ANSWERED UNTIL THE FOLLOWING WEEK.

To Our Authorized Correspondents.

In the future please give all routes ahead of combinations upon *separate pieces of paper*, instead of embodying them in your letters.

A. B., Utica.—You have not quoted it correctly, and it had no reference to Jacobs & Conkling or the Utica along the line of the N. Y. Central. It appeared originally in Jonathan Sewall's play of "Ute," thus:

"Nor pantrap [by contracts your powers,
But the whole boundless continent is yours."

Almost everybody nowadays calls, as you do, into the mistake of putting "Our" in place of "Your" etc.

HAMBURG.—We do not believe that a complete triple re-sault has ever been accomplished by any performer, nor do we could not make the claim themselves, because they broke their necks, that they did it; it the breaking of their necks is proof positive, as many have attempted the extraordinary feat, have made either ore than three complete revolutions, or not so many.

J. A., Fayette.—It was William Harris (now in combination for several years, but withdrew from it at the close of last season, and has since become her brother-in-law. Address him in care of THE CLIPPER office, or else watch our columns for the whereabouts of Maggie Mitchell, and address him in her care.

C. H. Z., Lancaster.—1. It is a matter of individual opinion. Some people prefer Booth's Hamlet, and others sigh for Irving's. For the same reason, this has also to be a matter of taste. 2. England furnishes more of some kinds, and this country more of other kinds. Here we trot and play ball, while in England they hunt and play wind.

TELLA, Strathroy.—We cannot undertake to give endorsements. That which was perfectly sound last week may be faulty next week, a fact that you would be unlikely to take into consideration were you to venture out on the strength of our endorsement and have to walk home. You might blame us, but [illegible].

WEEKLY READER, Philadelphia.—1. We do not know how you can ascertain their addresses unless by regarding our request and watching them as they fly. 2. They will be forwarded promptly so far as THE CLIPPER is concerned. It rests with those parties to send for them after we have given them time.

M. M., Louisiana.—1. See column of regular answers. 2. It is a matter of opinion, which is the better of the two. Everybody should form an opinion, it would be worthless from the fact that, since the two men are wholly unlike in style, their merits or defects cannot be compared.

W. C., Jersey City.—Hugt ey Dougherty was announced to perform with Bryant's Minstrels, Twenty-third street, on June 1, 1875, for the benefit of Neice Seymour, and he probably so performed. He was endman throughout the season of Bryant's (Neil's) Minstrels at the Academy of Music, Brooklyn.

T. A. S., Providence.—We do not wish anything of that kind to come from us, as we have before stated, and then the chances are that a decision will not be justifiable. Song-and-dance performers, as well as Dutch comedians, all the way from twenty dollars a week to about one hundred.

C. B., Pittsburg.—There is no book that gives the names of all the theatrical managers in the United States. Address Jesse John S. Jeffery, *Evening Journal*, Chicago, as to his Amusement Guide, which probably comes nearer than anything else to what you want.

OLD SUBSCRIBER, Canton.—1. About twenty-five dollars a week. 2. To see that lithographs are distributed, the same as programmes.

NO SIGNATURE, Chicago.—The last we heard of them was a few weeks since, when they were traveling under the auspices of some literary bureau. Keep scanning our amusement columns, which may mention them this week, forsaught we can now say.

E. M. S., Gloucester.—1. No. There are more professionals at it than can thrive. 2. Advertising rates in a paper may vary rates greatly, in accordance with the qualifications of the assistant and the reputation of the principal. 3. Robert Heller's original surname was understood to be Palmer.

D. G. E., Alfonia.—Miss Katharine Rogers is English, has been married, and is still before the public. With her home-life we have nothing to do, and therefore must decline to give you the names of her husband and her children.

S. A., Chicago.—Inquire at the box-office of Haverly's Theatre, Chicago, which has a gallery with a capacity that makes us tremble, and which has been altered several times. The Philadelphia Academy of Music seats 2,854.

RIP, Chicago.—Which one will you have? There have been several versions of "Rip Van Winkle," from Bayle Bernard's to Robert McWade's. If you mean the one played by Jefferson of late years, it is by Dion Boucicault.

A READER.—We cannot do that. It is private business. Perhaps you fancy that the figures that are made known every now and then in the daily newspapers are the actual gross receipts. One time in fifty they are apt to be.

ADIPSO, Toronto.—1. There have been several such works published; but the demand for them is so slight that they are now "up to the times." 2 About twenty-five dollars a week, if the company is a good one.

R. S. P., Fordham.—Delehanty and Hengler did "Shoo Fly" with Bryant's Minstrels in Pan Bryant and Dave Reed took it up after the retirement of Delehanty and Hengler from the troupe.

J. H. H., Wilkesbarre.—There are a number of teachers in this city. It is against our rule to recommend anyone, so that, in case you should fail to be benefited, you could not refer to us as having given our judgment.

STEADY READER, Brooklyn.—1. We should advise you to be a musician. The other will pay the better for a time, but the trade of the musician has got the best of it. 2. We do not know when they made their first appearance.

C. V. H., Cedar Falls.—If their whereabouts are not given in our amusement columns in the course of any three or four consecutive weeks, the presumption is that they are not intact.

T. H. H., Baltimore.—The objections are that such paper may fall into other hands, and be used without your knowledge; or possibly be imitated.

I. O. U.—Sarah Bernhardt a year or two ago began the study of English, and she can converse sparingly in that language.

E. F., Boston.—Advertise for an engagement. The salary of such with a traveling theatrical company varies from $8 to about $25 per week.

W. S. W., New Bedford.—We do not believe that anyone ever in public turned a complete triple somersault from a springboard.

P. H. W., Rochester.—The late W. R. Floyd played Miles Na Coppaleen in the "Colleen Bawn," as well as other Irish characters.

C. L. C., Baltimore.—F. is wrong. Levy the cornet player traveled with the Adelaide Phillipps Concert Troupe in the Winter of 1870-71.

W. H. W.—Being a constant reader, you will see it announced in our city summary when that party gets ready to appear in this city.

S. W. G., Philadelphia.—See answer to "T. A. S., Providence."

NO SIGNATURE.—Henry Irving was married several years ago to a non-professional.

J. M. B., Nashville.—Let him send brief items during your absence.

S. W. G., Memphis.—Your letter dated Jan. 11 arrived by the first mail Saturday morning.

J. T., Augusta.—From $6 to $15 per week would be a fair idea.

MRS. F. W. C., Seneca Falls.—Amy Stone is playing in Newark, N. J., this week.

SUBSCRIBER, Indianola.—We have not, nor do we require one.

P. S. M., New Britain.—John H. Murray's Circus is at the Aquarium, this city.

M. T.—The Crystal Palace, this city, was burned Oct. 5, 1858.

G. W. M., Rutland.—Read our amusement columns. Their whereabouts are given there almost every week.

THEATRE-GOER, Boston.—It was early in 1871 that Miss Isabella Glyn gave readings in this city.

H. E. B., Providence.—The Lancashire clog-dancers appeared at Tammany Hall, this city, in 1869.

C. W. K., Chicago.—George Kurtz and Nellie Brookes are husband and wife, as we understand.

OLD SUBSCRIBER, Baltimore.—K. K. Emmet was born in St. Louis.

M. M.—You can address those performers in care of THE CLIPPER Post office.

W. M. B. P., Ashtabula.—Address him in care of THE CLIPPER Post-office, Philadelphia.

C. ST. C., Canion.—Press-agents attend to the advertising in newspapers.

P. C. M., Evansville.—1. About fifty or sixty dollars for short engagements. 2. See the card of Peck & Snyder.

F. R., Baltimore.—You can get that drama for fifteen cents of Ed. James, Whoo-ami-see.

J. & R., Philadelphia.—Address in care of THE CLIPPER.

H. B. M., Buffalo.—Write him in care of THE CLIPPER.

J. F. L., Pittsburg.—Address Chickering Hall.

S. D. L.—Do not know the number of his re-idence.

R. C. D.—Master Barney is living, and also playing.

W. F. P., Lowell.—We have no further address.

G. W. B.—We do not know his address.

INTRODUCTORY.

MONDAY, Jan. 17, '81.

Well, our theatrical managers are offering us some "new and novel" attractions this week, and any man or woman who cannot find something in the general bill-of-fare to please him or her is only fit for treason, stratagem and spoils. We don't know when so many good things have been presented at the same time, and now that sleighing is wiped out, skating cut up beyond recognition, and a new ordinance against any further dropping of beautiful snow in the metropolis put into operation, the theatres will be crowded to the doors, while rinks, rinkhouses, stables and skate emporiums mourn the hopes departed. Business at the theatres was fairly remunerative last week, but no bank was broken by any drain upon the vaults by theatre-goers. Theatrical matters to come into play again: it's a pleasant way of entertaining one's friends, and is cheaper than a German or a luncheon. The great objection to such parties is that there is entirely too much conversation going on among the invited guests while the play is in progress, and there is generally one person in the crowd who knows all about the play and the players, and who tells the others who is to come on next, and how it will all wind up, and thus spoils the plot of the play, and thereby interfering with the enjoyment of the polite hearers. One of these party persons became so noisy in his diffusion of useless information last week that it was excusable in one of the ladies of toil in the upper circle when he suggested that the warbler be "fired out!" No, Jimmy; these theatre-parties do not carry their lunch with them, but satisfy themselves with the intellectual entertainment of the dramatical pieces. These parties are just as fashionable on the east side of town as on the Broadway slope, the only difference being that in the Bowery the man who gives the party likewise furnishes peanuts on the half shell free. Hurrah for the Bowery and its liberal policy.....Why doesn't somebody walk on a tightrope stretched across Broadway from the Astor House to *The Herald* building? A free exhibition of this sort would just jam that spot like shad-roes, and a good collection could be taken up without difficulty. We haven't had anything like that for several years, and now is the time to start a ropewalk on Broadway.....They say that J. T. Raymond completes an early spring engagement with the eye-water business, sore eyes being nothing like so numerous as they formerly were, while artificial eyes have come into more general use since Col. Sellers introduced his cure for all impediments in the optic. Under the circumstances, midgets have "caught on" in London, where they are carrying all before them. Verily, the midgets are mitey, and must prevail.....To be frank with our correspondent, we would state that we do not believe that Chinese readers would meet with favor in this city. It would take so long to instruct our citizens in the Chinese language that the theatre would burst up long before our people had progressed sufficiently to read it. Better give up the idea of a Chinese theatre, and start a Chinese peanut-stand in front of St. Paul's Church.....Wouldn't it be a vast concern were Manager Haverly to unite his two Mastodon troupes, and make another tour upon Old England? Solid shouters to the front. Go 'long!.....We always feel at home when we are dealing with big subjects. That is why, at this precise point, we will make a brief digression from pure poetry, and take up Chang. This giant objects as a rule to being measured. However, we imagine he won't carry his objections so far as to take offense at being put into measure by us—rhytamic measure, you know.

TO CHANG.

Whang! Bang! Hail to great Chang!
What thoughts do the Mongolian inspire!
Standing nine feet, or possibly higher,
He dwells, while on earth, considerably nigher
Than ordinary mortals to terrible anther
Even after they've ceased in the body to fret!
To be of all known men the biggest,
To feel, when in bed, that he's the tigriest,
Will not be forgotten by time's whirligigist—
Nay, more, to be modest is well as great—
To firmly refuse (on religious views)
To be mounted on either stockings or shoes!
Although we're aware such reluctance is
Rv no means new in the giant biz.
Yet it shows that Chang, while he lives by his height,
Has still his own notions of what is right.
And he doesn't want the public to see
Just how much he happens to be!
.....And now they are raising giants way down in Alabam; they commenced on a boy only twelve years old, and they have built him up to six feet in height, and he weighs 400 lbs. and has cut off nearly four hundred pounds! Georgia has grown, correspondent since this fact was first made known. Diamonds have evidently grown very scarce since the holidays set out, for very few actresses have been presented with the customary diamond necklaces since New-Year's Day; and yet the ladies are just as fascinating as ever they were. Where are the diamond-brokers? Are they, too, broken up?.....It is not true that Fanny Davenport is trying to induce Adna Anna Keenon to write another new play for her. Not Annie for Fannie.....Ignorant persons down South must not mistake the industrious song-and-dance man's gripsack for the politician's carpet-bag. They are as widely opposite as the two ends of a circus centrepole.....An Irishman is one of a great medicine show doing the back counties. One day last week a jaundiced-looking deadhead called our treasurer to the window, and said: "Shure,

ANUARY 22, 1881.

E. A. MARSHALL, the theatrical manath in Philadelphia was recorded in we present the following particuhis early professional career he had ational Theatre, Washington, D. C.; reet Theatre, Baltimore, Md.; and eet Theatre, Philadelphia, Pa. When resigned the management of the med, July 31, 1840, Mr. Marshall and ford became the lessees. They opened Blake as stage-manager, Oct. 12, with ompany and the following low tariff ver (dress) circle, 50 cents; second s, 25cts.; and pit, 12½cts. During Marshall became estranged from and at the end of the Summer tely ignored him. A local journal, f Marshall at this time, said: "He a man of strong perceptions, business, and of quiet, social reg all of the honorable principles siness. As a novice he has gov- ally with much eclat and success." ason of 1841-2 (Mr. Marshall being when Burton was preparing to pro- Assurance" for the first time in t the National), Mr. Marshall, through ho had succeeded W. R. Blake as announced by profuse advertising duction of "The Naiad Queen." At e he was quietly preparing for the London Assurance," which, to the rton and the public, he successfully aturday, Nov. 6, thus getting ahead had also engaged the best of the e Chestnut-street Theatre to perform his company this season were E. L. James W. Wallack Jr. During the Booth, Yankee Hill, E. S. Conner, or and John Sefton played star and during the Summer Mr. Ad- arles Eaton appeared together in Herr Driesbach and his trained J. B. Buckstone fulfilled engage- g the season which opened Sept. 22, half announced Charlotte Cushman ress of the theatre. In the opening Belle's Stratagem," William Wheat- first appearance in this theatre, play- W. S. Fredericks played Flutter; E. Courtall; Mrs. Maeder, Letitia otte Cushman, Mrs. Rackett; and an. Lady Frances. Oct. 16 George ade his first appearance in Philadel- Hamlet. Forrest, Proctor, Sillsbee, urton, Booth, Yankee Hill, Mr. and ughan, and Placide also played star Owing to the success achieved by pantomime in Niblo's Garden, New shall decided to give his patrons a ction. He engaged Barnes, Brown, ulligan, pantomimists of the Eng- and brought out Dec. 13 "The of the Tombs" in a style of which far surpassed anything be- that city. Jan. 20, 1843, Ray- & Co.'s Circus began a series of In 1843 Mr. Marshall also became Chestnut-street Theatre, which he ptember for the purpose of playing did not prove profitable, and he Dec. 26. He reopened the Walnut During the season J. M. Field pro- er of new plays, and Charlotte Cush- 30 acted Captain Charlotte in the at name. Nov. 4 N. Howes' Circus d the dramatic company returned July 29 Joseph Foster produced a pectacle entitled "Munchausen, or f the Green Isles," in which Charles ter of Spalding & Rogers' Circus) ing. Mr. Marshall continued to alnut-street Theatre until 1857, when ded Dec. 19 by Mrs. D. P. Bowers. 848, Mr. Marshall became interested nn, the well-known circus-manager. way Theatre, New York City, of Mann as the proprietor, and on rm of Mann & Marshall was dis- Marshall continuing as sole man- essentially as a star the- thet time that E. A. Marshall de- ntion to this theatre his interests in reet Theatre were guarded by his whose name, however, was not an- the bills or in the advertisements. E. A. Marshall having the direction theatres, and by forming an alliance tes, who owned theatres in Cincin- and St. Louis, and with a manager ns, he was enabled to control the h stars who came hither from ne, as he advertised in certain news- ion, Eng., that unless stars visiting cened in the Broadway Theatre, New uld be debarred from appearing in in the theatres of Mr. Marshall's eired from the management of the atre May 1, 1858, and during the last is reign there the theatre did not e, owing to rapid uptown movement residences. When the Academy of elphia, Pa., was first opened, Feb. 23, rshall was its manager, and so a season or two. While managing Theatre, up to 1851, he lost so much publicly announced that he was p its management. A committee of a benefit for him, which took place n Aug. 12, 1851. A letter dated July sed to Mr. Marshall, signed by Dr. kenhoes as secretary and by leadty prominent citizens, Gov. Washeading the list. The performances 10 o'clock A. M. and terminated at gramme being as follows:

erture, led by Doctor Cunnington.
ROB ROY.
Mr. Anderson, the Wizard of the North
Lynne/Duval.....Mr. Shaw
Hamilton Diana Vernon,
Mrs. F. B. Conway
Shipdale Helen McGregor,
G. Jordan Mme. Ponisi
Mlle. Adeline and Sig. Neri
—HOW TO PAY THE RENT.
Mr. Collins Mrs. Conscience, Mrs. Vernon
Mr. Whiting Kitty Miss A. Gougenheim
Miss Julia Turnbull
DE "KEAN," by Robert Kemp and Mlle. D'Armoni.
ll feats by the Martinetti Family.
WIEBLICHE S'HILDWACHE.
er Hoym Cæsar.....Herr Zimmerman
er Bonbi Rose.....Mme. Henkel
er Henke Mr Anton....Mme. E. Schmidt
M—First act of Fenani.
Benedetti Ernani.....Signora Bettini
neventano Sylva.....Signor Marini
LA DONNA DEL LAGO (one act)
ina.....Signora Caroline Vietti
.....Miss Virginia Whiting
LAMMERMOOR (second act).
nora Bosio Edgardo.....Signor Bettini
or Collett Enrico Ashton, Signor Badiali
FAVORITA (fourth act).
.....Truffi-Benedetti
EZIA BORGIA (second act).
nora Bosio Gennaro.....Signor Salvi
.....Signor Marini
.....Signor Arditi
ormances lasted four hours.—ED. CLIP-

THE SCHOOL FOR SCANDAL.
Richings Moses.....W. H. Chapman
Couldock Trip.....C. W. Clarke.
Mr. Neafie Snake.....C. Pope
Buchanan Lady Teazle.....Mme. Ponisi
Brougham Lady Sneerwell.....Mrs. Abbott
Whiting Mrs. Candour.....Miss Horn
Mr. Shaw Maria.....Miss A. Gougenheim
of Mr. Marshall by Mr. Richings.
nment by the whole Ravel Company.
display of fireworks by Mr. Edge and remium of $200.
the direction of Mr. Richings, assisted s, the Broadway prompter. The re- $10,000.

place from his late residence, enth street, Philadelphia, after- He was station in a black burial was covered with black cloth with silver handles, and had a silch were engraved the date and h and death, and on it rested a reath. The religious services of piscopal Church were conducted the grave by Rev. Thomas L. he interment took place in Laurel among those connected with the ere present were Jos. D. Murphy, Thos. E. Morris, Thos. McKeon, ery Lewis, Sandy Wilson and Chas. A. Mendum, Geo. K. Goodnerman and Wm. D. Gemmill of regret at their inability to be Ford telegraphed from Baltimore he family and his regret at being

owed at the Walnut-street Theain "Fritz in Ireland," Jan 10 and good attendance. "Joe" seems e personal magnetism for which ll that on several evenings she fainted during the applauded. He introduced his ies, such as playing the harmond the drum, and his songs-and- nie Rennie was irresistibly cun- erbert, and in the scene where t in his song-and-dance she won rved applause.....T. W. Keene r engagement in Philadelphia cheliau, and following it up with in "A Merchant of Venice" af- rd III" night of that date and o 20. Sir Giles Overreach in "A d Debts" 21, and Hamlet after-

PHILADELPHIA took their wives, eethearts in large numbers to of Venice" at the Chestnut- iladelphia, Jan. 10, 11, and mat- dates, says our correspondent, dan played Shylock. His ren- is not a satisfactory one. It warm, living quality. It is a olely by the talent of the actor's assistance from the heart. He udience forgot he is acting, so, of which he has many, seem more pronounced and obstru- l as Richelieu Jan. 12 and mat- . XI—by all odds his best im- 15. His engagement will not

her drama "That Boy of Dan's" at the National Theatre, Philaa week ending Jan. 15, supple- lty company, including George and Ella Zuila, Alf. McDowell, s. Helen Courtland, Edith Jones Walling. To open Jan. 17: Sid. ama "Marked for Life," Harry Hutchings, Flora Moore, Carrie k M. Wills, and Chas. Shaefer.

ened at the Arch-street Theatre, 10, in "Widow Bedott," to ex- his personation of the husband- s gained in unction and ease, e elaborate performance than he Quakers. The Elder Sniffles is a fitting companion-picture. UTHERN SEAS" did a fair busi- nd week at the Chestnut-street elphia, ending Jan. 15. Same .....Ariel, the flying dancer, overed from her late accident and continue throughout the uare Company in "A False time in Philadelphia 24. ATION played in Senatobia, Sardis 13, 14, 15, and is billed 19, Courtland 20, 21, 22, Harri- and 27, 28.
H and company commenced a ent at the National Theatre, Jan. 10.
in "Uncle Tom's Cabin," one Eva, is wanted. See W. Abbey's

ANE'S COMPANY performed in 9, 11, Petersburg 12, Richmond

CONCERNING BOSTON THEATRICALS our correspondent writes as follows, under date of Jan. 15: "The exceedingly well-advertised drama of 'Hazel Kirke' has been played for the first times in Boston at the Park Theatre by the Madison-square Theatre Company. The audience was large Jan. 10, crowded 11, and so full has the theatre been since the latter date that the orchestra have been forced to leave their places to make seats for visitors. We may be hypercritical in the City of Notions, but success attained by the play in the metropolis has been attributed in a great measure to the new high-toned theatre, the $5,000-curtain and the double-back-action-elevator stage. Although the original New York cast was advertised, but five, we believe were seen in their parts here—the Messrs. Couldock and Coleman, and the Misses Effie and Annie Ellsler and Cecile Rush. It is needless to say their acting was wholly excellent, and no better representatives of the characters could be asked for. Of the residue, W. J. Ferguson as Pittacus Green was deliciously droll and eccentric, and the rest, including Gustavus Levick, Henry Aveling, Edward H. Lee, Dorn Leigh and Carrie Jamison, were letter and business perfect. The scene used in the first act was entirely new, and no more perfect rural exterior has ever been displayed on these boards. The only fault that can be found is that the engagement is too brief. Lawrence Barrett and company open in 'Yorick's Love' 17. During Mr. Barrett's second week at the Park Theatre he will play Richelieu, Hamlet, James Harebell, Shylock and David Garrick, possibly reserving for his third engagement Tom Taylor's 'Masks and Faces,' which was excellently rendered. On Monday, Tuesday, Thursday and Friday afternoons W. S. Gilbert's 'Sweethearts" and "The Wedding-march" were given. Chas. D. Herman, a member of the company, benefited Jan. 11, the attraction being the first, second, third and fourth acts of "Camille" and the whole of "The Rough Diamond." House big. Mr. Herman was repeatedly called before the curtain, and received many baskets of fruit and flowers. A handsome silver goblet lined with gold was also handed up to him over the footlights. At the end of the third act of "Camille" he was called on for a speech, and responded in a few well-chosen words, thanking his friends for their attendance and applause. The attractions for this week will be "Eustache Baudin" every evening and Wednesday and Saturday afternoons, and "Our Boys" other afternoons. Jay Hunt, a member of the stock company, benefited Jan. 14, to a good house, the bill consisting of the fourth act of "The Lady of Lyons," the whole of "Our Boys," and "The Dead Shot,".... Jas. W. Reynolds, stage-manager, will benefit afternoon and night of Jan. 21, when among the volunteers will be W. E. Sheridan, Geo. H. Griffiths and Simon Hassler, by permission of manager Charles S. Morley of the Chestnut-street Theatre; and Otis A. Skinner, by permission of Tompkins and Hill of the Boston Theatre. Simon Hassler will conduct a large orchestra, who will perform a favorite overture on the stage. The bill is not yet announced, but it will include the scream scene from "The School for Scandal," and will introduce the entire Museum company.....Esther Williams, soubrette of the company, will benefit shortly, when she contemplates pulling up "A Scrap of Paper" and "Nan the Good-for-nothing."

AT MACAULEY'S THEATRE, Louisville, Ky., N. C. Goodwin's "Froliques" closed a season of four nights and a matinee Jan. 14 to good business. Owing to lameness, say our correspondent, "Mr. Goodwin was unable to play his part in his usual manner. The rest of the company filled their parts satisfactorily.....The testimonial benefit to Manager John T. Macauley by our leading citizens took place 15 before a crowded audience. The programme was made up almost entirely of local talent. Among the volunteers were Company C, Louisville Legion, Mrs. Nettie Johnson, the Louisville Amateur Orchestra, Miss Currie Duke, Mr. and Mrs. Hoberton, Miss R. Forst, Mrs. Evans, the Louisville Light Artillery, C. J. Coleman of Indianapolis, Mrs. Katie Elliott-Upperman, Prof. Hugo Wittgenstein and daughter Martha of Cincinnati.....Booked: Leavitt's English Opera-burlesque Company 17, three nights and a matinee; Selena Fetter's debut 20, to continue two nights and a matinee.....The Opera-house was closed during the week. Booked: The 'One Hundred Wives' Combination 17, 18, 19; Jarrett & Rice's 'Fun on the Bristol' 20, for three nights and a matinee."

THE PITTSBURG (PA.) LODGE OF ELKS enjoyed a social entertainment the night of Jan. 9. An orchestra of twenty pieces, under Prof. George Search, furnished the music. Niles and Evans, Al. W. Filson, Prof. Herrmann, Harry Allen, J. H. Fitzpatrick, and a local glee club furnished the entertainment. The hall was crowded. At eleven o'clock "Old Lang Syne" concluded the festivities. .....Manager Fullwood of Library Hall returned from Chicago Jan. 13.....'My Partner" opens for one week at the Opera-house Jan. 17, followed by "The Galley Slave" 24.

THOMPSON'S COMBINATION performed in Stamford, Ct., Jan. 10, Bridgeport 11, Danbury 12, Norwalk 13, New Haven 14, Ansonia 15, going thence to Waterbury 17, Hartford 18, Springfield, Mass., 19, Holyoke 20, Northampton 21, Worcester 22.

M. B. LEAVITT'S ENGLISH OPERA-BURLESQUE TROUPE produced "Orpheus, or Plutonic Affection," in New Orleans, La., Jan. 6.

PHILADELPHIA LODGE, No. 2, B. P. O. OF ELKS, had a social session at its lodge-room Jan. 16.

Continued on page 346.

AMUSEMENTS.

STANDARD THEATRE,
BROADWAY AND 33D STREET.
WM. HENDERSON.....Proprietor and Manager
Monday evening, Jan. 17, first production, after weeks of careful preparation, of the very society play in five acts, entitled BIGAMY, BIGAMY, By Ettie Henderson and Pamela Aymer Mathews, with Ada Dyas, Louise Sylvester, Mrs. Farren, Ernestein Floyd, Eben Plympton, J. W. Shannon, etc., in the cast. 1t

HAVERLY'S 14TH-ST. THEATRE.
Corner Fourteenth street and Sixth avenue.
J. H. HAVERLY.....Proprietor and Manager
MONDAY, JAN. 17, TWO WEEKS ONLY,
HAVERLY'S ORIGINAL
WIDOW BEDOTT COMEDY COMPANY,
with the popular comedienne, MR. CHAS. B. BISHOP as the indomitable Widow, supported by a Company of Superior Excellence.
MATINEES WEDNESDAY and SATURDAY. 44-1t

HAVERLY'S NIBLO'S-GARDEN THEATRE.
Every evening until further notice,
WEDNESDAY AND SATURDAY MATINEE,
Kiralfy Bros.' Grand Spectacle of Adolphe Belot's Drama,
A journey into BLACK VENUS. A den of
Central Africa BLACK VENUS. Bengal Tigers
up the Nile. BLACK VENUS. on the stage.
Camels, Zebras, Sacred Cows, Donkeys, Horses, Goats, Sheep, etc., etc., etc.
A sight never before witnessed on any stage. 44-1t

BOOTH'S THEATRE.
CONTINUED SUCCESS OF
UNCLE TOM'S CABIN.
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UNCLE TOM'S CABIN.
EVERY EVENING,
WEDNESDAY AND SATURDAY, MATINEES. 44-1t

ABBEY'S (NEW) PARK THEATRE.
MONDAY, JAN. 17,
and Every Evening until further notice, will be presented Mr. J. C. DUFF'S version of the reigning London musical sensation, entitled
OLIVETTE. OLIVETTE.
Opera Comique in three acts.
MUSIC BY AUDRAN.
New Scenery and Costumes and a Perfect Cast.
MATINEE SATURDAY AT 2 44-1t

DALY'S THEATRE,
BROADWAY AND 30TH STREET.
Tuesday night at 8. Prices: $1.50, $1, 75c. and 50c.
ZANINA,
OR THE ROVER OF CAMBAYE.
Augustin Daly's Spectacular Musical Comedy Novelty, with a chorus of 70, a Star Company and the FAMOUS NAUTCH DANCERS.
40 5t MATINEES FRIDAY & SAT'D'Y.
WEDNESDAY, JAN. 19, AT 2 44-1t

HAVERLY'S FIFTH-AVENUE THEATRE.
ONLY TWO WEEKS—
EMMA ABBOTT
GRAND ENGLISH-OPERA COMPANY.
Monday and Saturday Evenings, "THE BOHEMIAN GIRL." Tuesday and Thursday Evenings and Saturday Matinee, "PAUL AND VIRGINIA." Wednesday Matinee, "FRA DIAVOLO." Wednesday Evening, "MARTHA." Friday Evening, FIRST TIME, GOUNOD'S Immortal Opera, "ROMEO AND JULIET." 44-1t

MADISON-SQUARE THEATRE.
Twenty-fourth street and Broadway.

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HAZEL KIRKE.		HAZEL KIRKE.
HAZEL KIRKE.	12TH MONTH.	HAZEL KIRKE.
HAZEL KIRKE.		HAZEL KIRKE.
HAZEL KIRKE.	12TH MONTH.	HAZEL KIRKE.
HAZEL KIRKE.		HAZEL KIRKE.
HAZEL KIRKE.	ON RECORD.	HAZEL KIRKE.

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WEDNESDAY MATINEES. [44-1t] SATURDAY.

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played FRITZ IN IRELAND to $1,760 (without a Wednesday matinee) more than his largest engagement heretofore in Brooklyn. The week of Jan. 3

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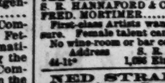

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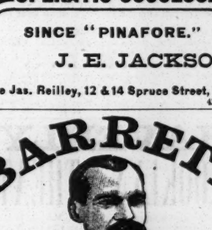

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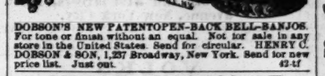

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